Маш Коцкетков Олга ОпкиатнажаЕлена МурэЕвдокимова Олег Готцх М. Трофименков Сергей Цхернов Алешсей

# MAXIMUMROCKNROLL

NO.96 MAY 1991 $2.00

бут нот тофу Водка анионе? Маш Коцкетков Олга ОпкиатнажаЕлена МурэЕвдокимова Олег Готцх М. Трофименков
Сергей Цхернов Алешсей Белиантцхев Микле Грусцхин Алеш МинасхкинэЦхинк Вицтор Сцхуров Валера Федотов
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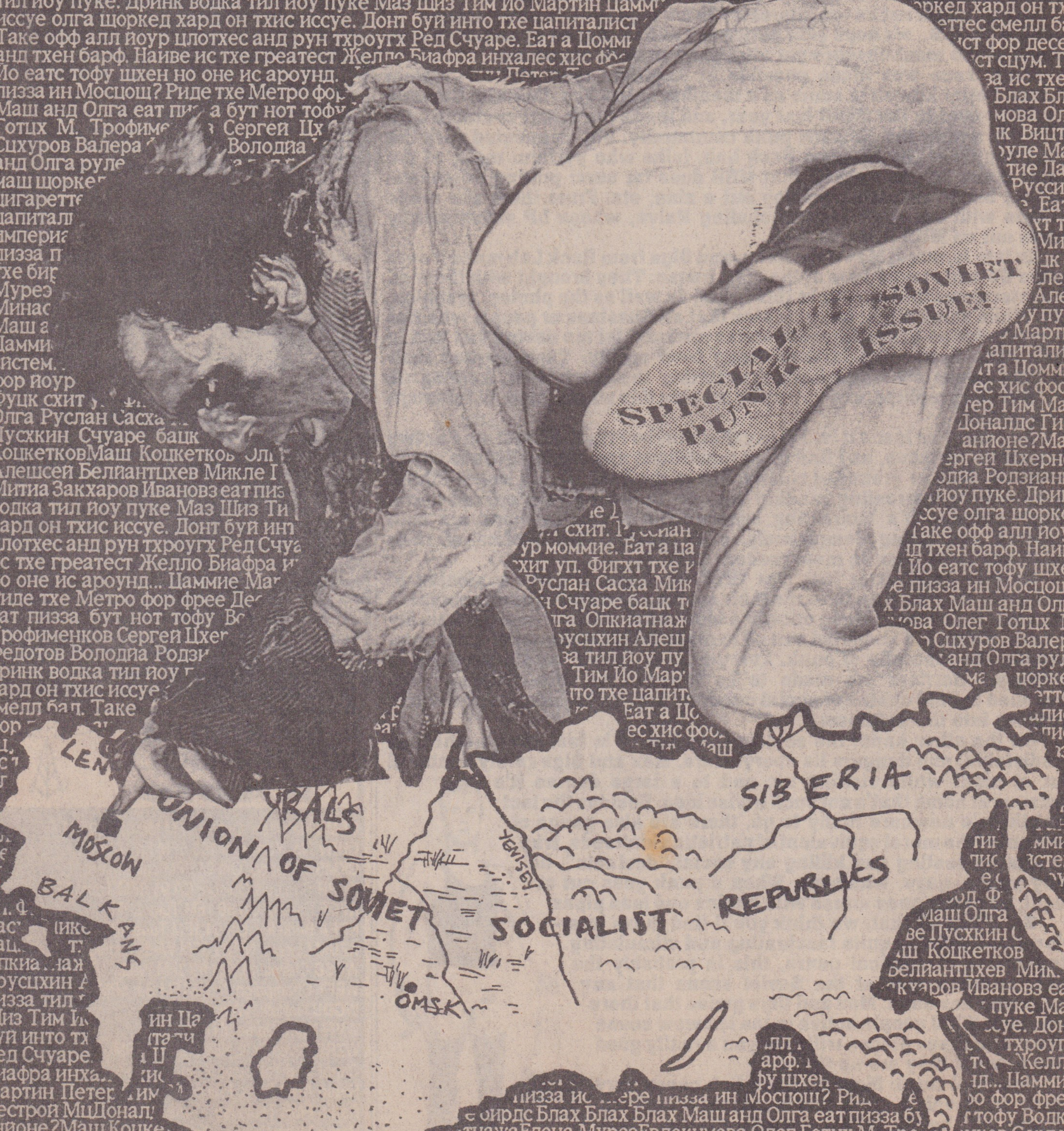

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MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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AN MRR SPECIAL FEATURE:

# A RARE INSIDE LOOK INTO THE WORLD OF SOVIET PUNK ROCK

**Welcome to this special issue of MRR. While some of you might not be too interested in what goes on in punk scenes outside the U.S., we hope your curiousity will be piqued by an inside look at one of the most obscure yet vital punk scenes anywhere.**

**This issue was made possible by longtime MRR staffer Cammie Toloui, better known to some as a member of the Yeastie Girlz. Cammie travelled over to the USSR last year, and made the initial contacts with activists within the Moscow punk community. She connected with the good people of the Moscow Rock Lab, folks who perform many of the same tasks for their scene that MRR does for ours: putting on shows, getting bands recorded, putting out a zine, etc. From there she made friends with various bands, including Naive, whose LP subsequently came out on MRR Records.**

**In late January, Max from Naive and Olga from Rock Lab made it over to the US and stayed here at the MRR house. They brought with them all the interviews that appear in this issue, as well as the photos, graphics, etc. While some might have an idea that all Russians or people who live in cradle-to-the-grave socialist states are lazy, let me assure you that in their case it was the furthest thing from reality. They worked their fucking asses off while here, translating the interviews, helping us arrange the graphics, and generally making this whole issue as thorough as possible.**

**And what an issue it is. I'd say that maybe I read, at best, one or two interviews an issue, as I find most repetitious and having little to say in terms of ideas or grounded reality. But in the case of this issue, I think there's more interesting reading than we've ever had crammed into a single volume. It's interesting because the people involved are both talented and living dangerously, and because the context of their existence is so alien to most readers of MRR.**

**On one hand, it is just like 1978 for them, a giant explosion of creativity and reaction towards their socially repressive environment, a situation that comes along once in a blue moon where a new community is born, where the alienated can all express themselves under a common banner, the umbrella of punk. Everything is "punk" and everything is accepted. Barriers are made to be broken. Industrial damage has loosened the old chains of social conditioning, and nihilistic rebellion is heading into the unknown.**

**On the other hand, the society they live in is teetering, nothing is predictable, and dangers lie everywhere. Max and Olga rarely ventured out at night while visiting us, and to a large degree it's because at home that's not such a wise idea. Besides the fact that there's nowhere really to go, there are also gangs of rednecks, the moral equivalent of patriotic skinheads, who go around beating and killing any social "deviants", be they punks, gays, whatever. When a punk goes out at night, he or she goes armed with chains and lead pipes.**

**So, given all that, we think you'll find these interviews and articles quite fascinating and stimulating. Regardless of musical genre, this is probably the most in-depth look at the Soviet scene that any magazine has done. Max and Olga guess that there are about 5000 people active in the Moscow scene alone, and these pieces will give you a really good idea of what they are up to.**

**One final word: Moscow Rock Lab needs very much to develop good communication and exchange with bands, labels, organizations and individuals in the west, so if, after reading about their activities, you feel you have something to offer them, then please get in touch (the address appears after the Rock Lab article). Thanks, Tim**

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## TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes).

### *KARIN GEMBUS*

MONSULA-Structure-LP
COFFIN BREAK-Kill The President-EP
V/A-Things I Stole-EP
EYE FOR AN EYE-Omega Drone-EP
DISSENT-Expression-EP
V/A - The Big One LP / Puddle-Zine
INSIDE OUT-EP
A.O.F.-Core-LP
BLACK MARKET BABY-Baby Takes-LP
GERM BOX-TP
SAY NO MORE-EP
NEUROSIS-live
FORETHOUGHT-live reunion show
JAWBOX-live
CRINGER-live (last show B4 tour)

### *TIM YOHANNAN*

A.O.F.-Core-LP/B.S.N.-Guerra Bacteriologica-EP
BLACK MARKET BABY-Baby Takes-LP
FLIPPER-Some Day-45/GLAMOUR GHOULS-Top...LP
LAST GASP-Happily Ever After-EPLOOKOUTS-IV-EP
MEANIES-Lyin-EP/IDENTITY-LP
NECRACEDIA-Let's Kill...-EP
PLAGUE-Chain Sawing...-LP/PSYCHO-Riches...10"
ROLLING SCABS-EP/SLEEP-Cat And Mouse-LP
SNAIR-Stay Home-LP/STUPID AMERICANZ-EP
UNDERMINE--My Wire-EP/YOUTH KORPS-EP
V/A-Hard Core Clash Out-2EP
V/A-Texas Bashing-EP
V/A-Things I Stole-EP
V/A-We Love You Jeff R-EP
V/A-Youth Never Disappear-EP

### *CHRIS DODGE*

H.H.H.-A Por Ellos-LP
GIBBED-Eternal Life-EP
V/A-Yokosuka City Hardcore-EP
NOISE DISTRACTION-Agitate Power-EP
BLOOD SOAKED/CACOFONIA-split EP
MISERY-Children Of War-EP
NO USE FOR A NAME-Incognito-LP
PSYCHO-Riches And Fame-10"
SISTER MORPHINE-TP
LAST GASP-Happily Ever After-EP
ICE CUBE-Kill At Will-12"
SCHLONG-live
GREEN PEACE-EP
MELVINS-Peel Sessions-TP
V/A-Death Is Just The Beginning-LP

### *MICK KRASH*

INSIDE OUT-No Spiritual Surrender-EP
JAWBOX-live
CHRISBALD 96-Infinity-LP
AMENITY-Chula Vista-EP
DISSENT-Expression-EP
BURN-EP
CITIZEN FISH-live
MONSULA-Structure-LP
RELEASE-No Longer-EP
UNDERMINE-My Wire-EP
SCHERZO-EP
V/A-The Big One-LP
DAYS OF DECISION-EP
AMERICAN STANDARD/CRUCIAL YOUTH-split EP
WATERSTREET-Pumphouse-EP

### *MIKE LA VELLA*

URGE OVERKILL-Supersonic Storybook-LP
STEEL POLE BATH TUB-Tulip-LP
GARGOYLES-Michigan-EP
MERCYLAND-Enter The Crafty Bear-45
SLUG-EP
COFFIN BREAK-Kill The President-EP
HUMORGOD-EP
LOVESLUG-Coyote Date-45
HOLE-Dicknail-45
ARCHIPELAGO BREWING CO-EP
ROCKET FROM THE CRYPT-LP
SONIC BOOM-Drone Dream-EP
BLACK MARKET BABY-Baby Takes-LP
RIDE-Today Forever-12"
JAWBOX-live at Gilman

### *MARTIN SPROUSE*

ARTICLES OF FAITH-Core-LP
V/A-Things I Stole-EP
V/A-The Big One-LP
THE EX-Slimy Toad-45
YOUTH KORPS-82-EP
CHRISBALD 96-Infinity-LP
PINK SLIP DADDY-Antidisestablishmentarianism-LP
FLIPPER-Some Day-45
PLAGUE-Chain Sawing Massacre-LP
MONSULA-Structure-LP
IDENTITY-Yeah, About Time Too!-LP
DISSENT-Expression-EP
DAYS OF DECISION-EP
MENACE DEMENT-EP
NERVOUS CHRISTIANS-Sink-2EP

### *ANDREW SPEAR*

**This is Andrew's last issue--watch for his new zine, Vot**

ZOZOBRA-Four And A Half Years...TP
JOHN S HALL & KRAMER-Cool-LP
DOGBOWL-Cyclops...-LP
SLINT-Spiderland-LP
SONIC BOOM-Drone Dream-LP
FREAKWATER-Your Goddamned Mouth-EP
EX-Pokkeherrie-LP (reissue)
SKULLFLOWER-Rift-EP
SEBADOH-Gimme Indie Rock-EP
WANDA COLEMAN-Black And Blue News-TP
STEEL POLE BATH TUB-Tulip-LP
V/A-12 O'Clock Rocks-EP
Don Bajema-Book
Joe Carducci-Rock And The Pop Narcotic-Book
BONGWATER-live

### *JON VON*

RADICTS-Cruel Times-45
GARGOYLES-Michigan-EP
COFFIN BREAK-Kill The President-45
BIG DRILL CAR/CHEMICAL PEOPLE-split 45
SPINOUT-Glorious You-EP
BULLET LAVOLTA-Every Hungry Rabbit-45
ARTICLES OF FAITH-Core-LP
YOUTH GONE MAD/URGENT FURY-split 45
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TRASH VEGAS-Legal High Blues-45
YARD TRAUMA/U.V. EYE-split EP
LES THUGS/UPTOWN BONES-split EP
CHEATER SLICKS-Chaos-45

### *WALTER GLASER & HOPE COONEY*

ARTICLES OF FAITH-Core-LP
URGE OVERKILL-Supersonic Storybook-LP
V/A-Teriyaki Asthma Vol 5-LP
STEEL POLE BATH TUB-Tulip-LP
HOLE-Dicknail-EP
V/A-Bobbing For Pavement-LP
V/A-The Big One-LP
V/A-Ugly American Overkill-LP
HAYWIRE-Abominations-LP
LOVESLUG-EP
H.P. ZINKER-12"
HULLABALOO-Lubritorium-LP
JAWBOX-live
Don Bajema-Boy In The Air-Book
30 Ft. Stuffed Psychotic Easter Bunny In Mall

### *THE WRIGHT BROS*

BLISTER-Stitches-45
THATCHER ON ACID-Frank-LP
DISSENT-Expression-EP
STEEL POLE BATH TUB-Tulip-LP
IDENTITY-Yeah, About Time Too-LP
Point Of Interest-#2-zine
AMAZING TAILS-Out-EP
LOOKOUTS-IV-EP
SEVEN SIOUX-7 Inch 12-EP
V/A-Things I Stole-EP
IN CROWD-Sal: A Rock Opera-EP
COFFIN BREAK-Kill The President-45
FUMES-Way To Enjoy Life-EP
V/A-The Big One-LP
BIG DRILL CAR/CHEMICAL PEOPLE-split 45

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| Puncture | #21 | print | 2.40 | 6 oz. | USA | |
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| Taste of Latex | Winter '90-'91/ #4 | print | 2.90 | 4 oz | USA | Taste of L |
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| Anarchy | #28 | print | 1.45 | 5 oz | USA | Anarchy |
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| Hellnation | Hellnation | 7"EP | 2.30 | USA | Sound Poll |
| Holy Rollers/Julian Exp | Wheel | 7" EP | 2.90 | USA | Simple Ma |
| Intense Degree | Released | 7"EP | 2.30 | UK | Sound Poll |
| Jailcell Recipes | Two Years of Toothache | LP | 5.40 | UK | First Strik |
| Jesus Lizard | Goat | LP | 6.70 | USA | Touch & G |
| Lookouts | IV | 7"EP | 2.30 | USA | Lookout |
| Melvins | Bullhead | LP | 5.50 | USA | Boner |
| Mercyland | Enter The Crafty Bear | 7"EP | 2.60 | USA | Planned Ob |
| Monsterland | Monsterland | 7" | 2.30 | USA | Threshold |
| Moral Crux | Load of Dead Trax | 7"EP | 2.85 | USA | Assualt w |
| Motus | Cogito Aude | LP | 8.00 | Yugoslav | Sacro Egoi |
| Mr. T Experience | Sex Offender | 7" | 2.60 | USA | Vital Music |
| Mummies | Shitsville | 7"EP | 2.60 | USA | Pre-BS |
| Naughty Women | Naughty Women | 7"EP | 2.30 | USA | Naughty M |
| Nausea | Extinction | Cass. | 5.10 | USA | Profane Ex |
| New Wind | Truth | 7"EP | 2.80 | Sweden | |
| NOFX | PMRC Suck on This | 7"EP | 2.60 | USA | Fat Record |
| Potato 5 | Do the Jerk | 7" | 3.00 | UK | Rhyme N R |
| Potato 5 | Ska Live | Cass. | 3.90 | UK | RPM Prom |
| Rednecks In Pain | Tribal Dance Sequence | 7"EP | 2.75 | USA | Sound of C |
| Release | No Longer | 7"EP | 2.95 | USA | Inner Jour |
| Rhythm Collision | A Look Away | 7" | 2.90 | USA | Dr Strange |
| Riot Act | Master Plan | 7" | 2.60 | USA | Big Spazz |
| Scherzo | Scherzo | 7" | 2.30 | USA | Lookout |
| Sore Throat | And We Don't Care | CD | 9.95 | UK | Weasel |
| Steelpole Bathtub | Arizona Garbage Truck | 7" | 3.25 | USA | Sympathy |
| Steelpole Bathtub | Tulip | LP | 5.50 | USA | Boner |
| Stupid Americans | Lost Cause | 7"EP | 2.60 | USA | House o Pa |
| Trusty | Trusty | LP | 5.20 | USA | Truant |
| Two Thousand Dirty Sq | Squat The Lot | LP | 5.75 | UK | none |
| V/A | Blleeaauurrgghh | 7"EP | 2.60 | Int'l | Slap A Har |
| V/A | Earth Rapers & Hell Raisers | 2 7" | 4.20 | Int'l | Hippycore |
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| V/A | Opry Outcasts | 7"EP | 2.75 | USA | Sound of C |
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# Letters

Dear MRR...

We on planet tharg have been getting your magazine for quite a while now; a good friend of ours, steve 666 1/2, passes it on to us which is good as we have no earth money. ok i was going to give you a tharg scene report, but not a lot happens here, we did have a scene but it was wrecked by groinoids, a subhuman race that exists on tharg. i'd liken them to what you have on earth, but those go under the name of nazi skins i believe. oh tharg is a small planet and if any of you want to visit us turn left at pluto and head for the 3rd star on the left. ok enough. the reason for writing is that we were saddened to hear that you stopped the reviews of tapes. on tharg we have no cd or record players as due to the pressure on tharg anything round explodes. we understand the point that you are overworked, but we find that by not reviewing tapes it's excluding a lot of people, as maybe people don't want to make records. it could be said that bands of vinyl or should i say vinyl are somewhat better than those that put out tapes. we think that for people in poor countries it is maybe impossible to put out vinyl, and tapes are the only way of being heard. after all are bands that only put out tapes the only true underground bands, and isn't max rnr meant to be an underground mag??? why not review just demo tapes. forget bootleg vinyl (it's very hard for people to get anyhow) also reveiws with no contact address are useless. thanks for the space, and sorry for the bad english but we only speak thargian, if anyone would like to contact us then they should do so through steve, who would very much like to get letters we hear, also he said that would all the people that have ripped him off through record trades, zines, or simply not wrote bace to him play on the freeway at rush hour... yours ian mackaye on behalf of all thargians.

steve/ 111 farningham road / caterham / surrey / cr3 6Ln / england.

Hello all you folks at M.R.R.,

O.K., this letter is about a problem that I think is a major problem in many scenes and has larger implications dealing with the dynamics of population groups in this country and world. The problem here is concerning the alienation that many punks (and most all others) here feel towards the "art scene" here in Baltimore.

In Baltimore, the long established and respected art scene pervades our city I think more than almost any city I've been to or heard about. There are many established elite art schools in Baltimore (Maryland Institute of Art-tuition $20,000 a year, at least, and many, many more at all levels of education. Their common traits are that they are all private and Very expensive.) Besides the schools there is a huge underground radical art scene that is well known and is touted as the "culture" of the city. The schools are very respected by the city gov. because they bring much needed revenues into this mostly poor and working class city. But, sadly, the side effects of this are that the youth/ punk/ music/ scene gets totally shafted! The mostly homegrown Baltimoren (as opposed to the mostly out of state students and "artists") are completely ignored and their needs are forgotten.

What I'm talking about is that these alternative thinking artists have no conception on where they are in this "classed" society we live in. One complaint that is a major one is that all spaces for shows, that are often paraded as areas for "freedom of expression" and "Community culture centers" , i.e. areas that the artists run, where they think (wrongly) that they are (very self righteously) practicing freedom of expression for Everybody! While in fact they are just giving space for people of a privileged background and educational opportunities. The fact that they think they are the vanguard of freedom of expression makes so many people of lower class backgrounds hate them greatly!!! There is also a division here with the younger people in our city and the liberal/ artist/ student/ avant-garde types. The facts, unknown to this elite sect, are that these people speak an entirely different language than the high school youth. It seems ironic that many punk types can at least communicate with younger people no matter what age they are. One more important point, it is very sad that the so called "in the know" artists take every opportunity they can to prove that they are better educated than the youths. This especially comes to the surface at, sadly, community protest and demonstrations, and events. I am sure this problem comes from the belief among many artfarts that talking simple humanitarian politics and awareness is "out of style." I think these are out of style for them because they have "heard it all before" or maybe "we're looking for a more interesting way to express ourselves." The big thing with them is disinformation, i.e. at a protest they might hold big sings of common vegetables, who knows! Or repeat at length garbled poetry or some other silly thing.

Let me give some background here, I'm in a small, mostly punk type organization here called Chesapeake Action Network, a A.Y.F. affiliate, we try to attend activities and demos to represent ourselves and distribute info. to a lot of the youth to mostly educate people who have no access to information of this type. (A lot of pamphlets 'zines, records, meetings etc.) But, when we attend events/ shows in the city, like for example, a benefit for womyn victims of police brutality, it almost seems that we are not wanted. We're not sophisticated enough. These people won't give us a chance! They write us off as stupid and violent. When in fact, we probably have many of the same beliefs. How many times have we tried to organize an animal rights benefit and been turned away because people would "stage dive from our paintings." We try to do what we can by ourselves, but we just don't have the resources to do much. If one band played here with a politically aware message, they could change so many people. But, we only have on show ever 7 or 8 months, really. All the art bands of course, just speak non-sense. What I think sucks here is that these artists wouldn't consider themselves liberals, they consider themselves anti-authoritarian radicals, but yet they discriminate against those that they are the most alike to. Hopefully, some time we could help each other, but until some awareness of this problem is made, the problems are just going to get for worse. I hope some of y'all are reading this. Thanx, Justin

P.S. If anybody in the Baltimore area is interested in contacting us, please do so. We need support, and people to attend more meetings. If anybody else in the world wants to contact us, please also do so. (Warning, band propaganda). Oh yeah, our band, Nunca Mas is releasing a 7" probably soon. Issue #1 of Slash n' Burn is still available for $1.00 post paid.

Write: Chesapeake Action Network/Justin/ PO Box 38548/ Baltimore, MD 21231

P.P.S. These views represent me (Justin) and not all of those involved in C.A.N.

To Whom It May Concern,

Yeah, that's right, punk is dead. Now we got another cheap product for the consumers head. Anarcho-punk on plastic laser discs. College kid sedition backed by big time promoters. The C.D.I. promoting Crass, but it ain't for revolution, it's just for cash.

It's a sad fact that three of my fave bands have (what I consider) sold out to go compact disc.

Conflict are releasing their entire works on C.D. but not on Mortahate. I heard a rumor that E.M.I. will be handling that. The first release will be a C.D. single of "A Nation of Album Lovers Coincide With the Stupid Bastards Who Help the C.D.I."

Chumbawamba couldn't seem to avoid the temptation of going laster. They will be re-releasing their old material on C.D. including "Pictures of Elvis Presley Sells C.D.'s" and "Never Mind The Pay-No-More Sticker-Here's Our Compact Disc Catalog!" But for every Chumba I slag off today a thousand "Slap!" C.D.'s will be given away.

And finally to Crass. I dedicate this poem, entitled "C.D. Asylum."

I am no feeble Crass member, not me. They live in glib delight in the west end. In the west end. Above my income. Crass forgive? Shit they forgive. I vomit on your C.D.'s corpus christi. Puke upon Crass records throne. Wrapped you are in the money from you. Fat bank accounts. Wrapped I am in trying to afford a fucking compact disc player. Crass went C.D. for their own sins. Not mine.

Nona/ London

Hello MRR and readers,

My name's Beddis and I'm in the Cowboy Killers, based in south Wales in the UK.

Recently, we put a single out in the USA on Sound Pollution Records. We had done this so people in the USA, etc. could hear us without sending to us for it and spending a lot of cash in the process. The single contains two tracks off our latest mini LP and one unreleased track.

It was never meant for the single to come to the UK via record importers, but I just found out it has and is being sold for four pounds, which we're not happy with at all, so if you do see it for that price, please don't think we're ripping you off for loads of cash.

If anyone wants to hear the unreleased song, I'll tape it for them, but it will be out in the UK on the Words of Warning comp LP which is out soon. So we know we'll be slagged off, but we can't do anything about it. All our records are usually quite cheap. Both LPs are three pounds each plus postage from US.

Thanx for reading this. Beddis/ Brynglas Drive/ Newport, Gwent NP9 5QS/ S. Wales, UK. We're a nice band, honest.

MRR,

Please print this. Hardcore Holocaust Records a.k.a. MB HHR in Sweden has been jerking my chain for over a year. I paid $5 for a catalog subscription and a free comp. 7" (with subscription) and that was in Jan. 90. I've written 3 times asking for my 7" and the catalogs, I've yet to get one catalog or a response from my writing. I know they got my money because the 9 other records I ordered at the same time, I received. What's the fuckin' deal, Mats? Maybe if you see this you'll write me with what you owe me. Record traders and Swedish rip-off rings can reach me at: Brian/ P.O. Box 8511/ Warwick, RI 02888/ USA.

Dear MRR,

Thanks mass for reviewing our fanzine awesomely. Issue #2 will be out soon in time for Revolution. But the last review had our wrong address. Would you PLEASE correct it in your next issue somewhere where people will see it? Here's our address through June 15: Girl Germs/ 1272 Willamette #104/ Eugene, OR 97401-3553. Our address after that will be in our next issue. I guess we've been almost getting mass mail but it all got sent back cause our ex-roommate is a fuckhead. Thanks.

Hiya out there,

I'm a 23 year old woman and I want to write in response to Mykel Board's article on being a homosexual male, the quiz, etc.

I want to explain about being a so-called heterosexual female, which I am. Heterosexual male's and female heterosexuality are totally different. Has anybody noticed except me?

For example, heterosexual males spend millions of bucks looking at women nude, i.e. Penthouse, Playboy, etc., but heterosexual women spend millions of bucks on make-up and magazines showing how to put on make-up, fashions, etc. It seems "heterosexual" women don't get turned on by looking at men naked. There is a small amount of "boyie" mags for women (Playgirl) but it's a tiny, tiny market, the market I'm talking about is women looking at males in the nude.

The huge 99% market is men looking at women nude, and the other huge market is women preparing themselves to get looked at : Vogue, Cosmopolitan.

Now I'm a heterosexual woman, and what I get off on is the man voyeuring on me, not the other way round, and the whole of society is built around this -- male, active, dominant, voyeuristic; female, passive, submissive, exhibitionistic. Now naturally I hate myself for this. What about rape, sexual harassment, 1 in 4 girls being incested by dad? What I'm saying is the woman draws in, the man gets drawn in, but fuck, it sucks, it's a disaster, it's an imbalance that circles around in masochistic sadistic cycles. I think of women as masochistic sadists and men as sadistic masochists.

There's a power to being the exhibited sex object, you get paid for fucking (prostitution, pornography, modeling, housewife, and other passive occupations), but there's also a powerlessness -- rape, sex harassment. Not being a prostitute or in porn but knowing men are partaking in these things, domestic violence, incest. There's a power to being the voyeur, not fearing getting sexually harassed in a job, like being a guitarist in a band (or a singer for that matter), an electrician or whatever. But powerlessness for men could be feeling bad about being a voyeur, having to go to war (an active object) having to do a job you hate, nobody wanting to touch you sexually and otherwise. The powerlessness of being female is having too many people wanting to touch you.

If only it was 50/50, equality, justice and freedom, right now we're all in chains one way or another, it's a disease.

What can we do? Just keep going through it, trying the best we can to change it. O.K., I gotta go.
Susan Benett, PO Box 45, West PDO, Nottingham, NG7 6BH, UK

P.S. I have been looking into something called tantric sex where there are no subjects or objects, and another similar form called neo-tantra.

To MRR,

This letter is about a subject you don't want to hear. Several issues ago I sent a similar letter which didn't get printed. Nor have I seen any letters in your rag addressing the following subject. Why? Well, for one thing, you shitworkers run the magazine, so you can print anything you want -- or not print what you don't. That's called bias. Maybe you also lack the guts (or fairness) to print opinions different from yours; if so, I guess I won't be reading about this subject in your zine. I used to hope that MRR was an open forum, a place where our kind could learn and grow from the voicing of many views and the following retorts, but now it looks like the same old shit of "Club Members Only" type journalism that is so common to the "free world." If you do print this, this is to the readers (which is who you exist for anyway, right?). This is on the subject of an infamous word, "Homophobia." Here goes.

Hello fellow readers, if you are reading this you have only the shitworkers at your favorite zine to praise or cuss out for having the balls to print that which may go against the grain of their liberal trend. I'm sure most of you have heard, or even been referred to, by the word "homophobic" or "homophobia." It is a label applied by those you believe in it to those with an opposing view of homosexuality. To me, something never seemed right about the use of that word, and the more I thought about it, the worse it seemed. It began to seem like an invention of the homosexual culture as a kind of defense, and even an assault, against the growing threat of anti-homosexualtiy. Anyone voicing an opinion on the subject other than open-armed acceptance was labeled "phobic." The word "phobe" is "a suffix meaning 'a person who hates or fears,' and the word "phobia" means "an obsessive or irrational fear or anxiety of some object or situation." Now, that label might fit some people fine, but we aren't all "homophobic." For many of us heteros there is nothing "obsessive" or "irrational" about our rejection of homosexual values, nor is there any hate or fear. We simply detest the idea.

Maybe homos and MRR staff think there is something psychologically wrong with people who do not see the light of homosexuality, that is "darkness" we of the other-world live in is swarming with subconscious self-dislike, insecurities, and fears, which express themselves in a hatred of those things which threaten to shatter our darkness. If so, please explain this to me, because I'm lost. In the chance that that is not the case, please read on while I explain my point of view.

I'll have to use myself as an example since I can't speak for all people, but I know there are others out there who have the same views as me. First off, I don't hate homos. I am not prejudiced against groups or people, only against some group values, like Nazism, Creationism, and Homosexualism, to list a few. It's easy to learn to hate certain individuals who may have real problems being people, but I try to keep a tab on what it is I'm hating. it's usually something about the person I hate, not the person themself. So on that basis, I can either be friends with or reject any given homo. Second, I am not afraid of a homo because of their homosexuality. This part is what bugs me the most. What am I supposed to be afraid of? That homo's are taking over the U.S.A. and will enforce homosexual practice on everyone? That popular cultural values will change so much that I won't fit in with the new ideology at my favorite nite club? That homos will be running rampant everywhere once they get their sought after acceptance by society? None of the above. I have nothing to fear from homosexuality, so I am not a "homophobic."

Because I do not like something does not mean I fear or hate it. That is what has bugged me for so long about the use of that word, hearing it and being labeled that. And what increases the irritation of the use of that word is that it comes from a class of people with whose values I strongly disagree. It's kinda like arguing with your sister when you know she's wrong, yet she's so persistent, and you want to hit her but you know you shouldn't. I won't go into the specifics of why I disagree with homosexuality here, because it would be a hell of a waste if this didn't even get printed, and besides, it may be kinda long explaining my views (also, there are enough of you out there who refrain). But, I will answer (and give careful thought to) any letters or comments directed my way on the subject. If you think I'm typical or missing some big point, please try to inform me coherently with a well though out reply.

Once again, if you read this, thank the liberal policy of this great rag, MRR, and the fairness of its shitworkers for selecting it over the usual "safe" stuff.
Marc/ 535 Gilford/ Toms River, NJ 08753

P.S. Don't let your "hatred" of me cause you to read a lot of negativity between the lines. I know some homos who I consider friends. The line about wanting to hit my sister should not be translated to "wanting to hit homos," it's just that kind of aggravation I feel at the misuse of that world. "Homophobia" does nothing to foster acceptance when applied carelessly as a label.

*Marc,*

*While it's great you want some sort of 'well thought out ' reply, the only thoughts that come to my mind are: A) Who fukin says you speak for any heterosexual ID'd person, other than yourself. B) Once again, this is "shitworker's choice", that means it's done for free, voluntarily, etc. If you disagree with or don't find the content stimulating then don't support it. You can always read Time magazine or your local papers for the really well written hate-mongering. C) What the fuck is "homosexualism"? Being gay is an IDEOLOGY? Only you know who you are and what you feel. D) "Detest" is the same as hate. Sorry. It's true! E) The line about "know(ing) some homos who I consider friends" is about as condescending as, let's say, "I know some guys named Marc who I consider friends even though they say they're heterosexual, from New Jersey AND named Marc." I mean that would be like saying those were defects or something, right? And, dude, sometimes homos and MRR staff are the same thing. Think about it. Hope you get lots of mail.Heh. Iraya*

Dear Max RnR,

Enclosed is an outline plan for a new form of resistance--the TELEPHONE SHUTDOWN. Certainly you know what must be resisted; this letter is to explain the method.

Facing our opponent, the Military/ Industrial/ Government/ Media dictatorship, we must find the weak links in its chain.
THEY ARE VULNERABLE WHERE THEY ARE ACCESSIBLE.

An essential part of the operations of the federal government is the communication between its agencies. They conspire and plan for ever more efficient means of control and increased profit for the rich on a continual, daily basis.

They also have the need to involve citizens, to communicate with them directly.

We can disrupt the vital functions of their machine. We can deny them the ability to communicate between agencies, to receive information, to obtain answers to their questions, to spread disinformation.

We will overwhelm their telephone lines by collectively tying them up with calls of our own.

The SHUTDOWN COMMITTEE has found unexpectedly strong support from the broadest spectrum of peace and justice groups. We ask for your endorsement and commitment to spread the message.

We ask publications to give these plans a forum.

We ask public radio to discuss the methods.

We ask groups and organizations to obtain pledges from members -- pledges to make ten calls or more per person on SHUTDOWN Day.

Activists In all locales are requested to list local target phone numbers on fliers to distribute.

Most of all we ask individuals to contribute their creativity to this action -- to innovate and create new methods of SHUTTING THEM DOWN.

Let's out-flank the idiots who've gained power and the greedy corporations they serve.
In Solidarity, Derby O'Donnell
THE SHUTDOWN COMMITTEE

Dear MRR,

I am writing this letter out of annoyance and it concerns both MRR and Blacklist Mailorder. Both organizations I feel do excellent work, yet they seemingly have a hypocritical attitude which betrays their own self proclaimed ideals. I run Acid Stings records and at the moment the only band whose records I release (due to lack of money) is THE ASTRONAUTS.

Some background information -- since 1977 THE ASTRONAUTS have played regularly or occasionally with CRASS, ATV, THE MOB, ZOUNDS, SUBHUMANS, CHUMBAWAMBA, RUDIMENTARY PENI, FLUX OF PINK INDIANS, CULTURE SHOCK, KARMA SUTRA, DECADENT FEW, RDF and many more. In their consistency, lyrical content and attitude they are more 'punk' than many of those who describe themselves as such. A lot of hardcore/punk bands come and go -- eventually 'growing up' and becoming the exact opposite of their younger selves. Yet THE ASTRONAUTS have been doing this for 14 years and continue to do benefit gigs etc which surely proves how genuine they are. Despite this they have apparently been blacklisted by both Blacklist and MRR by not stocking and not reviewing their records. Over the years I have sent you various ASTRONAUTS releases, but with one exception you declined to even mention them. MRR reviews & helps to promote bands you have far less in common with your own ideals (metal bands with metal lyrics). Surely Blacklist and MRR should be helping small struggling bands & record labels who need all the help they can get. Perhaps you believe that if a song is melodic then it's just not punk enough? Whatever, I would like to know where you stand with regard to reviewing records.

If you change your minds perhaps you could now review those records I sent to you many months ago. Thanks.
Rob, Acid Stings/ PO Box 22/ Hitchin, Herts SG4 OHA/ UK

*Dear Rob,*

*I am getting so tired of hearing the term "blacklisted" bandied about so casually. Fuckin A, if a collective of people decide they don't want to distribute or review something, they are not blacklisting it. They, for their own reasons, feel it isn't something that falls within the area of their coverage.*

*If, in your case, a band like the ASTRONAUTS are so PC, then there must be another reason for the record not getting reviewed in MRR. Maybe musically it's just too pop or lightweight. That's within our rights, as producers of this magazine, to decide. We have defined a rather narrow area of coverage which we feel we can do justice to, and if we decide against reviewing something, that is only our decision. It doesn't say there is no merit to the record, just that it's outside our area.*

*As to Blacklist Mailorder, I can't speak for them, but maybe they felt that the music wouldn't*

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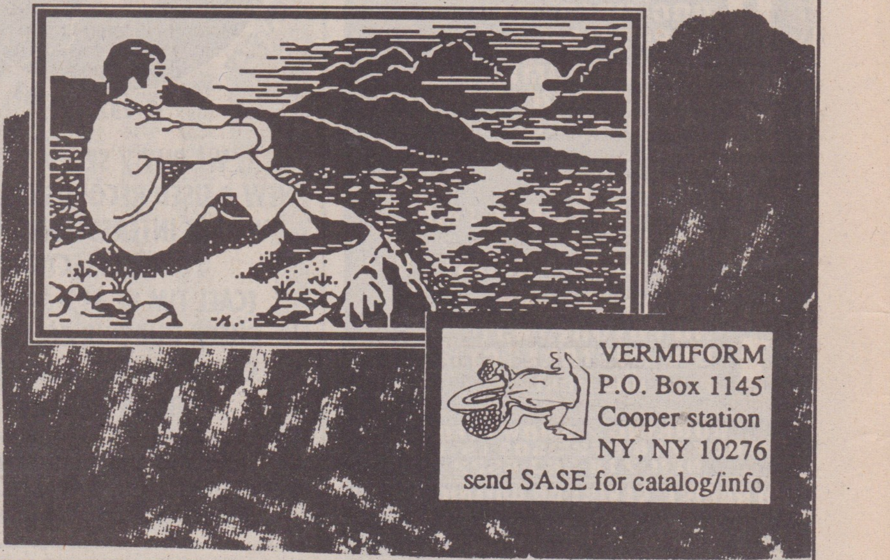

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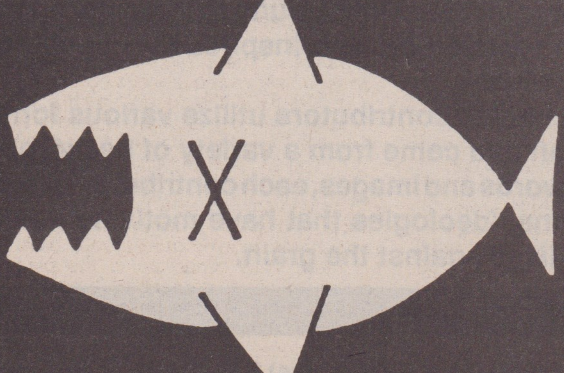

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*sell, or given their limited budget, they couldn't take a chance on it.*

*In both cases, both organizations have a right to decide what they will be doing. I resent your accusations of "blacklisting." You can get the record reviewed in other mags that perhaps cater more towards that type of music. We don't tell you what fucking records you can put out and what they should sound like, so don't tell us what we have to do with our time. Thank you, Tim*

MRR Readers: The Good War?

Anyone turning on their television after the Persian Gulf War ended was told by every network and almost all of the people they interviewed that the war was a successful one, victory was achieved over the imperialists and America is once again #1, ready to charge in and establish the New World Order at the beckoning of any small, defenseless nation, being bullied around by the enemy, the bad guys, the ones that should always get it in the end, the Lex Luthers and the Saddam Husseins of the world. And everything worked out right this time like any Hollywood movie should and Americans now have something to be proud of, and the recession should end soon and American's will start buying again. What better to do with a new sense of pride in your country. Then start buying again, start buying all the avalanches of bullshit that streams out of America's television sets and newspapers. Never in my life have I seen such one sided propaganda portraying the same myths as truths over and over again. Dan Rather, Tom Brokaw, and Peter Jennings spew out a rain of cow dung over families, cloaked in red, white and blue, enjoying their victory meal all filled with that new sense of pride, that's as old as Genghis Khan. The nation is engulfed in bovine caca. The bulls have had their day and the sheep fall right in to line, flags displayed in front of their homes and on their cars.

The Persian Gulf War was not a successful war. Only power and greed triumphed as it does in every war. One bully duking it out with another. Kuwait has been freed to be ruled by a greedy monarchy. But the liberation of Kuwait was surely not in the formind of the greedy; power and oil were. As a protestors' sign said, "If broccoli were the main export of Kuwait, would we be there?" Surely not, Kuwait is a tiny speck of land with a whole lot of oil, its borders and government established by British, colonialist, it's populace formerly the wealthiest per capita income in the world, feeding off the corporate addiction to fossil fuels, that may kill the planet in the next century. Thousands lost their lives, so America could have a cheap source of oil, so that it could gain a strong foothold in the Middle East and so that it could show off it's military might that has remained stockpiled for such an occasion. With the help of mass media's blind eye, the war has also boosted the current regimes' status. ABC news gave their "Person of the Week" to the new butcher of Baghdad, George Bush. Russian officials called it right, when they called it an Imperialist quest as America skirted every chance at peace. A case of a Russian bully, pointing a finger at an American bully. But America is now king of the bullies having invaded more of the planet, than any other. Three countries combined. Already oil monopolies are being set up for the benefit of all the members of the coalition. Yet the coalition, so ofter spoke of never really existed, this was an American war, most of the countries only joined after receiving generous bribes from Secretary of State Baker while others like England and France were dying to try out their war toys.

Myth a million and one. Saddam Hussein was no Hitler. He had not the power nor the resources as evidenced by his armies quick defeat. While being one mean, nasty fellow. One can only guess who will be the next Saddam Hussein. Saddams of the past include Khomeini, Quaddafi, Marcos, Noriega, and many more. Most of the Saddam's in the past and in the future will receive U.S. aid and will be armed with U.S. weapons and when they get out of line and try to imitate our Imperialist ways, you can bet will be there with our neatest and newest in killing power to blow up some more dark skinned foreigners for old glory. Whether it's the war on drugs in our streets or a war in a far away country, you can bet our good old boys will be killing the poor, for America's corporate interests. In congress only two Congressmen had family in the Middle East. In forty major corporations, the elite had no family members ready to give their own lives for the good way. So it was nothing personal for the aristocracy, they had nothing to lose and everything to gain, as they rush off to Kuwait to set up new businesses and be the first to make a good, honest buck off the war. So the administration, the Republican and Democrats who voted for the war, the corporations, and the highly promised rebirth of the United Nations as the new warhawking mouthpiece of the world power are all guilty of murdering thousands of innocent civilians and soldiers for Operation Desert Bullshit. So the war is over and we can all go home and be as apathetic as we ever were, and wait for the next Saddam Hussein to pop up out of some third world country, and you can be the media will be there again in full force with immediate up-to-date lies, and Americans will sop it all up like a puppy dog eating it's own shit and old glory will fly again on the cars of rednecks and yuppie liberals alike and the bulls will have their day.

Adam Bregnan, L.A.

FUCK! FUCK! FUCK!

If I haf'ta explain the difference between white power & black power, one more time, I think there's gonna be bloodshed. Oh well, here goes.

First let's get to the fucked up things that inspired this. Such as comments like "Any kind of censorship is wrong. I play Public Enemy & Skrewdriver." This is a completely fucked up comparison. To equate Public Enemy with Skrewdriver is beyond uncool, it's totally unjust. This particular comment appeared in MRR #93, in the radio articles, by a D.J. named Hans.

But believe it or not, I've heard people compare the Black Panthers to Nazi skinheads!? I had to hold back my laughter, and my disgust. People who know nothing of black power, Black Panthers, Malcolm X, etc., are fucken up big time by demeaning their achievements to the scuzzy level of white power bullshit.

Without going into great detail, I'll show some major differences between white and black power, differences that are rather obvious, I would think.

White power & black power are not on opposite ends of a certain race issue. White power is based on the idea that white Europeans are superior to all other races. In other words, white power equals racism.

Black power is based on the simple notion that blacks are equal to whites in terms of mental & physical capabilities. But when it comes to basic human rights, economics & a decent standard of living similar to that of whites, blacks in Amerikkka are shit outta luck.

Objectives for white power are to either abolish or separate themselves from non-whites.

Objectives for black power are to combat the white racism, dished out in never ending amounts, from every aspect of Amerikkkan society/culture, government, and so on. Cuz as some of us know, the restaurant of hate is open 7/24, and it's all you can eat.

Of course, there are exceptions to the rule(s). Blacks are not immune from racism. Not all white power groups are the stereotypical Hitleresque type. For example, the Muslims & the Nation of Islam believe that black Africans are God's chosen people. They believe that white Europeans are devils. But that's religion for you, full of shit as usual.

White power promotes hatred & violence towards non-whites (and whites that reject their hardline stance).

Black power strives to raise the black standard of living to that of whites.

The differences between Public Enemy & Skrewdriver is so vast, it's fucken ridiculous to compare the two. Skrewdriver is extremely vicious lyrically and boldly states it's appreciation of violence and murder of non-whites. Public Enemy has never come close to this. Just cuz they don't wanna scream 3 cheers for whitey, it doesn't make them racists.

Skrewdriver's lead fuckhead Ian Stuart, has organized a racist group separate from the National Front. Money the band receives from record sales goes directly into the hands of white power groups abroad. So when you buy a Suckdriver record, you get to fund racist hatred directly.

Buying a Public Enemy record does not fund black racism. Even if they thank groups that are religiously racist, that's a far cry from what the white racist groups do.

I've seen Louis Farrakhan in person, & believe me, he never once expressed a feeling of superiority towards whites. I don't agree with him on very much, except for our mutual distrust/hate for the government. Even with his slightly racist religion, he could never sink to the depths of Tom Metzger, David Duke, or San Diego's own X-Mayor, the racey racist Roger Hedgecock.

The main aspect behind most black racism, that goes unnoticed, is the basis for it. It's merely a reaction to white racism. I know what you're asking yourself, "Does he think black racism is better than white racism?" Well, not necessarily, but I'm much more tolerant of black racism for several reasons. 1) Blackie wouldn't be here if it wasn't for whitey (being Protestant, Jewish, etc.) and all his money. Not to mention that capitalism is cannibalism, racism and greed were the cream and sugar for the coffee. 2) Whitey hated and mistreated blackie from day one, enslaved them, culturally raped them, educationally and economically kept them devastated. Blacks have never been in a position, other than prison, where they could practice their racism on whites, and of course whitey's complaining about that too. 3) Black racism is fueled by white racism. Without whitey's 400 years of racial oppression, black racism would be lacking foundation. It's just another fucked up trait white Amerikkka thought/programmed the blacks. Hatred begets hatred. You can't get love from a dog you continually beat now can you?

Getting back to Public Enemy, Hans didn't mention any difference between P.E. & Skrewdriver, as if they were both fullblown racist bands. But let me put you to the challenge, read the lyrics of both bands & judge for yourself. Do not buy Skrewdriver records, try to borrow them or something, but don't fund racism by giving those kkkunts your money. Read the lyrics and in no time you'll be seeing a major difference, like the difference between a bus and a moped.

As for the Black Panthers being the equivalent of Nazi pinheads?!? Ha! Ha! Ha! What a fucken joke. Nazi skins have 2 main hobbies that tax most of their tiny minds for most of the time, 1) beating people up (or else getting beat up), 2) blaming their every problem on blacks, Mexicans, Japanese, "liberal nigger lovin' whites", Indians, Jews, or whoever else (let's not forget homosexuals). The KKK, the Aryan Nations, Nazi Party, & racists in general, preach extreme hate. The Black Panther Party however, was not a hate group.

The Black Panthers were everyday people, who say the need to provide services for the black communities, services that white Amerikkka was not providing adequately if at all. The Panthers set up schools, food programs, voter drives & all sorts of stuff. They stood up to the pigs, courts, & government, & demanded their fair share. As N.W.A. said, "To the police I'm saying fuck you punks, reading my rights & shit, it's all junk." Peace was optional, fuck with the Panthers & they'd fuck with you, as it should be, right? No more saying thank you for crumbs, no more dreading the pigs at your door. It was time to give Mr. and Mrs. white racist establishment a good shot gun black to the ass.

Later when trouble arose over their right to bear arms, the N.R.A. left them hanging. The National Rifle Association of chickenshit racists and Jesse Helms wanna-be's. They wouldn't life a trigger finger to help the Panthers, but you better not dare talk about taking guns from white folks, then you would feel their wrath.

The government & it's Cointelpro program ended up killing (murdering) or imprisoning (framing) almost every single one of the higher ranking Black Panther Party members. Hey, if you don't like it, move to Russia, this is America, land of the free. Yeah right, free for a fee (Biafra).

The Ku Klux Klan (fuck that's a silly name) on the other hand, has the full blessing of the government, always has. President Harding was secretly initiated into the Klan in the White House. No bullshit. A man named Stetson Kennedy was once an infiltrator in the KKK, he was two books out, "The Klan Unmasked" and "Jim Crow Guide, The Way It Was." I have some video footage of him speaking and the stories he tells are fucken scary.

The only time the big time racists outfits get fucked with is when they try to fuck the system. This Idaho based organization called "The Order", headed by Richard Butler, were robbing banks to fund their race war. In one robbery, they killed 2 F.B.I. agents, needless to say, the Feds were a bit upset. Metzger ended up getting a little loot out of it before the Feds broke up the party, who knows what amount Richard Bulter got. A few of the lower ranking racists are in the penn for it though.

Up until this point I haven't mentioned much about Jews, but hold on to your hats kids, here goes.

Jews, for the most part, are no longer victims of racism, they've become the perpetrators of it. From the Israeli occupation of Palestine, to record industry executives, racist Jews are some of the scuzziest racists around. I don't wanna go into it too much, but I'll say this about Israel. You kill a Jew in Israel and they'll kill 20 Arabs in revenge, I've read countless horror stories of concentration camps, torture, murder, blowing up Arab homes and so on. The death of a Jew is in headlines, Arab massacres might make it in somewhere between the ads. In addition to terror at home, Israel helps the U.S. provide terror world wide. The U.S. deals weapons and drugs through Israel to places like South Africa, El Salvador, Nicaraguan Contras, you name it, they've raped it.

But enough of Israel, let's talk about the record industry. Jewish executive corporate fucks waged war on Public Enemy for the statements of a band member, you've heard this shit before. My point is this, if Prof. Griff lied about Jews funding black enslavement, why can't they prove it? I've never heard anyone say that what Griff said was wrong (inaccurate). All I see is a witch hunt, they can't deny Griff's points, but they sure as hell want to shut him up. Instead of showing the public how Griff was supposedly wrong, they chose to play power games. Instead of twisting truths into lies, they want to censor the band completely. Fuck that shit and fuck them. If the truth hurts say ouch (Ice Cube), if it's not true, prove it. But to put all the Jewboy record industry execs together to smash a band that said something unflattering to Jews is sheer corporate bullshit. Fuck the record "industry", fuck these racist Jewboys and most of all, fuck the illegal state of Israel.

White power/Skrewdriver/Nazi skins are not white versions of the black power/Public Enemy/ Black Panthers. This comparison is impossible to validate, it's just plain stupid.

Well, I hope this sets a few idiots straight.
Keep smokin' dope & bad mouthin' yer country,
Stinky Panch

*Dear Stinky,*

*Interesting letter. While I tend to agree with most of your thrust, but near the end your seem to be imitating those who you despise. With your across-the-board relegation of Jews as a racist force, you join the ranks of the nazi hate groups you condemn. If there are reactionary or hypocritical elements within the Jewish community, then it's fair to identify them.... But your characterization of "Jewboys" seem to betray a racist hatred of your own, making no distinction between Jews and Zionists.*

*If you want anyone here to take your other points seriously, I strongly suggest you clarify such distinctions. And if such distinctions don't exist in your mind, then I suggest you think about putting on a swastika armband yourself. Tim*

MRR,

I felt compelled to write a quick (?) angry rant after reading the Michigan scene report in MRR #94. I thought the content would be pretty misleading to readers out there who might actually have a brain. I hope to get my point across, briefly if possible, because scene "politics", quite frankly, bore the piss outta me. But this is one time I think I'd better touch on that subject. It's been quite some time (thankfully) since I've been to a Detroit show, and call me close minded, but I really doubt things have changed (well I did see the Laughing Hyenas there in December, but they didn't draw the usual Detroit crowd)

First I'd hardly call what goes down in Detroit a "scene". A mass gathering of mentally malfunctioning nationalistic goons is a more apt discription. Blondie's, the club mentioned in the report, is a festering shithole. I haven't been there since the new owner took over (the former owner was a prr-i-ickkk) but the worst thing was the crowd the place drew in. I have many a bitter memory of that place. And no, I didn't get picked on, or beat up there, and this is not some outlet for my vengance. It was just so sad to see so many idiots in one place at one time. Let me quote the report : "Detroit has some really good bands." HA HA HA. Pleeese SPARE me. (Only two that come to mind were worth existing -- FORCED ANGER and GRIEVANCE COMMITTEE) Let's dig up some dirt on some that were mentioned, shall we?

DISGUST: They were exposed for their stupidity when MRR reviewed their 7" back in the December '89 issue. They actually had T-shirts with a skeleton in military garb sporting an M-16 and holding the American flag high, and it read: "FIGHTING FOR FREEDOM". Ooh yeah. Just got my patriotic spirit flyin' high. Real nice insensitive lyrics in a song I recall: "Get a job/ don't live on government cheese." Try...Get a brain/ and give it up. Besides all that, I thought the music bit too.

Oooh, and the ALMIGHTY LUMBERJACKS OF DEATH (A.L.D.), the Detroit band I love to hate more than any other. It was always such a joy to hear the singer spew off about how he hates "peace punks" because back in Viet Nam "people your age were in the jungle fightin' a bunch of silly lookin' nips"(a quote from an old live tape of theirs). They happen to be horrendously sexist too: I heard the singer has a book keeping track of how many "jupes" (their wonderful slur for women -- means skirt in French) he's had sex with. I was also told that when he got to a certain number, there was supposed to be a party thrown for him. Gee, how quaint. (Oh, and I won't use Wimmin or Wimahyn or Woomun or whatever the fuck the "correct" spelling is -- couldn't more energy be spent on combating sexism instead of bickering over a stupid label? C'mon! Get some priorities straight. Anyway, I'd like to get my two cents in on the description of A.L.D: "....mid-paced hardcore dealing partially with poverty in Detroit". Oh please, let's not try to make them sound acceptable for the MRR readers. A.L.D. capitalizes on the "We're tough working class men" image, glorifying this tough life they've supposedly had. I have so much shit on these jokers it's not even funny. If you REALLY wanna hear more juicy gossip, write me and I guess I'll fill you in. Oh, and they're notorious for threatening people who say things that aren't nice about them. Look, if you're reading this, learn to take it if you're gonna dish it out...and speaking with your fists and boots just proves your stupidity.

That is, if you actually carry out those hollow threats. Yeah, just like that story of how you kicked "that commie band" FORCED ANGER's ass. Right.

The ROGUES are another bunch of winners. A wannabe Oi band, who also gets their testosterone pumping on this "working class" crappola. (Hey -- to Joel Wick -- I heard from Derek how you guys chanted "WORK HARD WORK WELL" while they played. HA! Chalk up about 10 punker points for that one). Not long after the U.S. packed its bags and headed off to play in the big Mideast sandbox, I heard the ROGUES burned the Iraqi flag on stage. Hmm.., most profound guys.

And what the HELL is THIS: (about COLD AS LIFE) "They seem to be very racist however. Overlooking that, I think this is one of the best local bands I've heard in a long time." I can't believe MRR printed this scene report! I'm sure as hell glad they did -- yet exposing yet another brainless wonder to the world. (Hmm, but is making an exception for the DWARVES any different?)

Well, I think the report epitomizes the "Detroit mentality" too an extent. Looked like a definite effort to suck up to the bands reported and MRR. I don't think I had to point this out either. Bands and visitors to Meechigan: I advise staying away from Detroit. There's other great places to stop in, like Ann Arbor and Kalamazoo. Fun places with friendly people and you'll actually be set back on your feet instead of having someone else's feet setting into your skull when you go down while dancing.

Before I go, why not a plug? Keep an eye out for my upcoming zine, Plumber's Butt, which is near completion as I write this, so I'm sure it'll be out by the time this gets printed. It won't be much like this letter -- NO scene blah-blah. About 90 percent humor, with some personal shit too. I can't give a price yet 'cause I'm not sure how much it'll end up costing me to print. All profits will go to the Lansing Area Homeless Persons Union. And NO, I'm not taking any contributions for the zine because I'm fuckin' selfish and it's almost entirely a solo effort. (Wow, I sounded like David Hayes and his demo policy). OH -- hey you big sexy Dee-troit "working class" fuckers, note below that I go to college, so you can hate me even more and call me a "spoiled little middle-class suburban college boy." And don't try to peg me as a hater of the real working class, because I don't, just you brainless oafs who use the status just to glorify yourselves. Remember, "War is BAD...and peace is GOOD...", Hardline is for sissies, the Mr T Experience are sexy and EGG is the way. Toodles.

Eric Plumber's Butt/ 8330 Butterfield Hall/ MSU/
East Lansing, MI 48825

P.S. Please don't write if it is strictly scene oriented, okay? It gets real tiresome. Experiencing it firsthand is all I need. Really messed up life experiences, personal beliefs, and musical tastes are much more fun to blab about. I like to meet people, not their scene.

Maximum Rock n Roll,

I am a Spanish boy from Madrid who likes a lot of hardcore and also your great fanzine. I've just finished reading the interview with Tijuana in Blue (MRR 91). I knew that T.I.B. were a radical band with radical principles, but I would never imagine they could say so many bullshits and stupidities about the situation of the Basque country as they did in this interview.

First of all, how can a person be so stupid and so ignorant to say that E.T.A. is NOT a terrorist group. Maybe killing hundreds of innocent people (and I am talking about children) without any kind of pity is not terrorism? ETA is a terrorist group who doesn't mind putting a bomb in a crowded supermarket and kill tens of people (it's a weird way of acting for a "real popular national liberation movement," don't you think so Tijuana In Blue?) I am really tired (sick) of those fanatics who don't have any respect for the life of human beings, and hide themselves behind words like "nationalism" or "armed fight"; it's sad.

And like me, the majority of Basque people (and of course Spanish people) think that ETA are just murderers. In the Basque Country there's only a little minority of people who support ETA; but this is not so important, is it T.I.B.? I can't really understand people like you that keep on lying to themselves (and not only themselves) thinking that E.T.A. is a popular national liberation movement. I don't feel you think that because you're too romantic. I think that the reason is because you still are a child who doesn't want to grow up. You don't want to face reality. The Basque society is not as you want to see it. So please stop saying bullshits like E.T.A. is not a terrorist organization or that they fight also against hard drugs. (Do you they kill drug dealers from time to time, is a good solution to end with the problem of hard drugs?) I think that's only a ridiculous propaganda.

T.I.B. said also that in their "country" there's not racist or fascist skinheads like in Madrid of in Barcelona;; that's probably because you have them so close to you that you can't even see them.

To finish, I want to say that an important part of the so-called "hardcore scene" here in Spain (especially in the north of Spain) is controlled by those kind of persons who think that E.T.A. is such a great thing. I thought that perhaps some bands who want to come playing here may be interested in knowing that.

P.S. I don't know if putting my address is a

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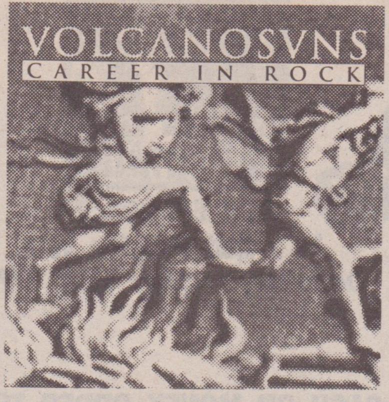

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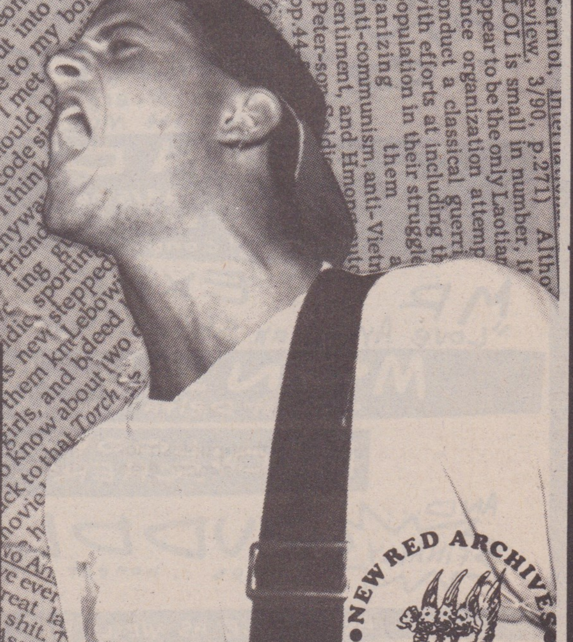

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great idea, anyway if anyone is interested in the Spanish scene or wants to comment what I've just said feel free to write. Thanks.
Marcos Pena, c/o Alberto Aguilera, 15 dp/ 28015, Madrid/ Spain

Dear Ben Weasel and MRR,

In your Jan '91 "Shut Up You" column, you rag on on people who "try to change the English language because it's easier to change words than to change attitudes," but you don't realize that language shapes both attitudes and behaviors. You ought to check out the stuff Noam Chomsky, Jacques Derrida, Jacques Lacan, Michel Foulcault, or William S. Burroughs say about language's permeation of our whole beings. Language is the primary control mechanism. "Woman" or "wimmin" isn't just words, it's ideology. Robin Lakoff has an essay you can probably find about the violent roots of slang words we use to talk about sex -- this language places groups of people in political positions. It really does shape your identity if people use "he" when they mean "he or she" -- if you're a woman, you're left out of the action.

When it comes down to it, you yourself are just doing a lot of talking, with no action. I'm sick of people saying how lame and apathetic others are. Maybe you should spend some time working out some HOWS -- like how do we treat a woman or black person like an equal, and how do we avoid making them into objects or victims? It takes some self-restraint, for instance, to not hoot or whistle at a girl because she's good looking. I'm at a loss to think of more ways off the top of my head; I know I could use some help, and I'll bet most people could too. We don't need a set of moral imperatives, just a discussion of what people can do rather than what they're not doing, or how you think what they've done is ineffective or stupid.

To change social behavior you have to change personal behavior, and to do that, you have to write your own history. Spelling it "wimmin" is one way to do that, although you are right -- without an effort to go beyond that, wimmin just means woman which just means shit. It's good to encourage questioning. But it's not always a matter of doing or not doing, but how to do. Sincerely,
Jeff Bagato, Mole magazine/ PO Box 5033/ Herndon, VA 22070

Dear Maximum Fecespatrol,

Issue #94 is my second try at actually diggin' inta MRR. The columnists are an interesting lot. Some, I think, breath fire 'cause they think itz the thing to do.

To Mr. McPheeters, nobody should be surprised by what the FBI does. Prez. Carter had all Iranian students, et. al., register their presence and be interviewed, during the year-long hostage crisis. I was in college at the time, in over my head but now aware of it, and one Iranian couple I knew was thoroughly pissed by this. Me, being 19 and soaking in testosterone, didn't feel their plight muchly. I'm still not surprised the jerks are at it again.

To the little weasel: Computer models and petrie-dish tests of drugs, etc., are equal to or better than testing make-up on rabbits and sticking electrodes in cats 'and monkeys' skulls. Grab yer stomach and talk to one or two animal rights organizers who sell the books ya otta read to settle yer wimply guts. You are Mr. Do-it-yourself Researchman, right? Maybe the less-than-articulate folks you've been "talking" to sense those nasty vibes radiatin' outa yore whiskers. I don't blame 'em for seeking shelter.

Eugene, what is "Hehr"? Is that punkish for heckler? A word with exactly 3 letters more than "hehr."

Honey, y'all is all right with me. Anybody gives you shit about the job, leave 'em writhing on the sidewalk. Shiffman blows me offa my seat, outta my starvation army store shoes. Jennifer shoulda been my sister. Mykel, well, I'm glad he's several thousand miles away. Nuff said.
Thornton Kimes/ 6824 20th Ave./ Seattle, WA 98115

Dear MRR and Readers,

During the last 5 months there has been considerable redress given about the current U.S. involvement in the Persian Gulf in your magazine and from its regular columnists. A considerable portion of this commentary has focused on the Immorality and Impropriety of war in general, in particular questioning the motivations for the U.S. government's commital of troops to the area. There has also been some encouragement directed towards those already in the military; of course, this is only for the select few who are scene concious and socially aware enough to be exposed to MRR, to take leave of their commitments to the military, whatever they may be, by whatever means available. I find it highly commendable to voice distaste for war and all of its associated horrors, however I have some difficulty with the trend in direction and tone that the general protestation seems to be taking.

Before I continue I would like to clarify several things. First, yes I am a service member, in the USAF to be more specific, and yes I am currently in Saudi for an unspecified amount of time. Secondly, before you all batten down your mental hatches, I would like to say that I am not some Rambozoid, super-patriot, war monger, seething with anti-Arab sentiment and thirsting for blood. I foster just as much abhorrance for war as many of you. Nonetheless, I am not a Utopian minded idealoque, confident that world peace and brotherhood would be reality if it wasn't for the Feds, or "big business", or Rednecks, or the Religous Right, etc. Rather, I consider myself a pragmatist above all else. Lastly, this is not some high-minded sermon on "why-can't-you-be-more-patriotic" or some such nonsense.

To start, I would like to reiterate that I have no heartburn whatsoever with the protestation of war. Indeed, I firmly believe that it is the responsibility of each person to seriously question such wanton destruction of human life and ecosystems. What I do have some discomfort with is one of the main rallying cries at these anti-war protests - "No Blood For Oil." It seems ludicrous to me that any, even partially, aware person could protest on such grounds. My reasoning being this: since at least 1973 most realistic prognosticators of world events have been warning that an open conflict over oil, especially including the U.S., was forthcoming. Americans in general have become so laizez-faire about all aspects of the social, economic, political, and ecologic problems that besiege our society that it takes the house burning down before the fire alarm is bought. The oil crisis of the early '70s (and even '82 - '83) showed blatantly that the U.S. (that's all of us folks, no exceptions) needed to change its evil ways. Instead we persisted in becoming increasingly fat, dumb, and lobotomized with instant gratification ranked above all else. After '73 we did become frightened, and we did launch a half-hearted effort towards a decreased dependence on Persian Gulf oil, but this waned quickly. So, who's to blame? Yes, partially "big business," but mostly society is responsible. Because convenience is king, we as a society have left ourselves open to the whims of mega-corporations. During the '80s we increased our reliance on imported oil to some 50% of all the oil we use. We shoot ourselves in the foot by being easily affronted by well-intented but sometimes short sighted opponents of alternatives to oil (like nukes maybe). True, nukes aren't as safe as they could be, a possible reason for this may be our old technology. Unfortunately this lack of progress comes more from the possible losses in revenues to the oil conglomerates than from steadfast protesting. So what is left is a vicious, self-perpetuating circle of continued dependance on dwindling supplies of fossil fuels vs. risky, archaic alternatives, creating this unfortunate but inevitable situation in 1991. This conflict in the gulf is a testament to our apathy. This "war over oil" is just a nightmarish manifestation of our addiction to ambivalence. A war may not be right, but it is a probability of the last two decades now become reality. So, accept responsibility for your inaction people, and lets hope we all learn every lesson that results from this tragedy.

My other difference with some of the commentary presented here in recent months is, in general principle, related to the first. There has been some call for individuals in the military to forsake the contract for service that they entered into voluntarily. Any individual who enters into military service realizes that the job of the military is to fight wars, that's why they have all those guns and bombs and stuff. I am also pretty sure that the commitments and obligations they inherit by joining the service are made clear to them prior to signing that contract, they have to be, it's the law. The military learned a long time ago how to avoid those costly and embarrassing legal battles. Admittedly, there are ways out of most legal contracts, but that's missing the point. In the "underground/alternative" society that most of us feel we operate in, I had always believed that two of the major strengths of the "punk" movement were the retention of a trueness-to-self and no sell-out. This is what made punk an alternative to the flip-flopping of pop-culture. To advise someone to ditch as soon as harsh reality presents itself is perpetuating the non-commitalism and shallowness that plauges the scene today. Maybe someone made a not-so-great decision, but they did make that decision knowingly.

I would beseech all of us to not get lost in heady ideologies and bandwagon protesting. Don't just go waving banners and singing chants because that's what "punks" are supposed to do. Know what you're protesting and why; read everything, pro and con, and make an educated, concious decision.

In conclusion, I would like to say that none of the comments are meant to be derogatory or pointed towards individuals. I fully realize that the opinions presented here may not be p.c., but they are well thought out and heartfelt. Besides, you know what they say about opinions anyway. I would welcome any feedback, needless to say that I would prefer as little hostility as is possible in response. My intention here was not to aggravate, but to possibly enlighten. Yours in purpose, Christian.

P.S. The best advice for those situations written in the last 100 years is "If" by Rudyard Kipling. Check it out.

Reply to: Sgt Christian Baetens/ SSN 592-20-0184/ USCENTAF FWD (ESC)/ APO NY 09852

*Dear Christian,*

*Thanks for taking the time to send in a somewhat differing opinion than MRR ordinarily receives on this subject. But I must respond to a couple of your points.*

*First, you criticize those protesting because a) they have failed to change the nation's energy policies of the last 12 years, and b) because they don't fully know what they are protesting about. On the first point, I think it very unfair to saddle what few activists there are left in this country with the responsibility of changing the country's opinions and policies on energy. Many of the anti-war activists are ecological activists too, and have put an awful lot of themselves on the line over the years, to little avail. It is the same powers-that-be who decided this unnecessary war was crucial to American economic interests that also undid the few energy conservation policy changes instituted by Jimmy Carter. Please don't forget that "our" president, before he was the head of the secret police (C.I.A.) was an oil man, and is an oil president. To expect that a few little people should be blamed for the direction that our top-heavy policy makers shove us is ridiculous!*

*As to the second point, I wouldn't be too quick to assume what most demonstrators know or don't know. Most that I know are very, very up on their geo-politics, and were quite brave in defying public opinion and an arrest record in showing the extent of their abhorrence to this grotesque mass murder and orgy of "patriotism".*

*Finally, you talk about the integrity of not breaking a contract that one "voluntarily" entered into with the government. Perhaps you purely volunteered for the job (in which case you might want to examine your own "pragmatic" conscience to see if empire building and third world slaughter have a place in your heart), but many people have little choice but to join up. There are precious few job opportunities in civilian life for lower income whites or minorities, and many view the military as*

# Letters

*the only way to escape that dead end. Job training and a pay check look mighty good to those with no other economic avenue, a situation that I think is quite intentional. If we are to maintain a "voluntary" army, then the best way to keep the cannon fodder coming is to leave them little other choice. As I said, maybe this wasn't your situation, but for many it is, and if at some point they decide the psychological and moral price for those job ops are too high, then I think it's perfectly within their rights to opt out. The long term solution to this is for society to offer the poor much better civilian opportunities, but you bet your Patriot Missile you won't see that real choice offered any time in the near future. I hope you'll think about why that is for a while. Tim*

Dear MRR,

Hello, it's the HERBGARDEN from Bristol U.K., here. Thanx a lot for the two-page spread you gave us in #94 - pretty good coverage or what!! We'll forgive you the slight editing mishaps! Also thanx for the mention in the U.K. scene report.

Can we just remind readers or our contact address, please? It would be far out and wild to hear from the states!!

For anything at all about the band write to:
Dave Crook/ 53, Birchall Rd/ Redland, Bristol, England BS6 7TT

You too can find out the truth about Carl's plastic lovechild. The HerbGarden

Dear MRR,

Issue #94 has a mistake in the review of Ancient Grandma Secrets #5. The price is $1.00 per issue, not 50¢ as stated. Please run a correction in the next possible issue. Thank you!
L. Gilbert/ PO box 42691/ Tucson, AZ 85733

MRR,

After getting off to a huge start, the antiwar movement across the country receded and then almost completely crumbled by the end of February. But it didn't happen by chance; the movement killed itself with a series of miscalculations and mistakes.

For one, too many people wanted to appease the media. Everyone was acting like the media really was an objective institution that would give us good press if we would just behave. For example, a couple of yuppies at the February 23 march in San Francisco were angered over the hundreds of people who had torn down barricades and burned flags in front of the Federal Building. One of them said, "How can you do this? Now the media will show us as maniacs!" What the idiot didn't seem to realize was that the media, if they covered an event at all, were going to be hostile to it no matter if it was a riot or a vigil; witness the biased coverage of the peaceful mass marches on January 19 and 26. And who was it who made support for the troops into the determining issue for dissent on the war? The media, of course-the stupid thing was that too many of us swallowed the bait that they set for us and went around chanting, "Support the Troops! Bring them home!" instead of any real criticism of the war in a hopeless attempt to get the media's support. They successfully diverted us from the real issues at hand. It was all just part of their program—only presenting a small range of views on the war narrows the range of "respectable" and accepted thought—they never would repeat their 60's mistake of giving protesters so much airtime.

Secondly, we lost control of too many marches and events to sectarian political parties trying to press forward their own agendas. Case in point, again from the march on the 23rd: the protest, called by the Pledge of Resistance, somehow ended up under the leadership of the Worker's World Party. They showed up with their truck, their bullhorn, and their handful of orange-ribboned monitors to control almost the whole march. How did this happen? How many people knew that the people that they allowed to lead them supported the Tienanmen Massacre? Those people were old and pathetic - we had hundreds of kids there, and we let them lead us. Most of those parties have about 10 members, so why do they so often manage to control protests?

Thirdly, we should have found a better way to "broaden the base of the antiwar movement" and bring in the moderates than what happened on the 19th and 26th marches. Were those parades or protests? I got disgusted and left on the 26th when hundreds of thousands of people marched to the UN plaza to hear boring bands play, and buy $4.50 sausages and 10 to 15 dollar antiwar t-shirts. Isn't there a better way to bring in moderates than to throw a party for them?

And most of all, almost the whole movement was waiting for Vietnam. I can't remember how many times I heard someone say, "Just wait until the ground war starts...." or "Just wait until the draft starts, and then our movement will grow." People were predicting that the war would last a year or longer! It was taken as holy truth in the movement that the war would get bogged down, and I have to confess that I predicted that it would last until the summer—but look at us! We were all waiting for another Vietnam to get our movement going when the system had been planning for 20 years on how to avoid that. We must learn how to organize a movement against quick military actions, because the U.S. will destroy a country with bombs rather than risk a long ground war.

We must start over from the beginning. Radicals in this country have to learn better ways of organizing, instead of comparing every situation to Vietnam. And despite the sickening new tide of conservatism, I think we can make progress on many issues. It's time for the underground music scene to end its apathy — we've got the numbers and the community to really start pushing for a change to what our society offers. And I don't mean a return to a thousand generic bands singing "Reagan sucks, no nukes" and putting clichés on their black and white record sleeves, I mean real creativity and thought for a true alternative. As the anti-war movement lost control to so many things, our community has lost control to image-first bands and money-first labels with nothing new to say. So let's take back our movement and make it a real alternative. Maybe I'm too much of an optimist, but I think we can do it.
Tait/ Berkeley, CA

*Dear Tait,*

*You're right that the antiwar movement got stuck in a Vietnam-retro syndrome, which should explain why people expected the media to help their cause — it often did during the 1960s. And you're right that a successful movement will have to find new and more effective approaches, one of the most important of which is to get information out to the people rapidly. If the mass media won't do it for us, we have to do it ourselves, which means continuing to develop a strong alternative media. But some of your more-radical-than-thou rhetoric is hardly new at all; I heard plenty of it during the1960s, and the end result was the orgy of self-destructiveness called Weatherman. Also, if you want to build coalitions, cracks like "old and pathetic" are not going to endear you to creaking relics like myself, who, believe it or not, still have a bit of fight in us. My 39 year-old brother and I, at 43, were out in the streets all through the events of January. So were my parents, who are 72 and 78. Lawrence*

Dear Rip-Off Artists,

This letter is for those labels (or so called labels) who have for some time been swindling new bands (mostly) out of demo cassettes for the supposed purpose of making compilation tapes/records, etc. This was just recently brougnt to my attention as it has never happened to me before. I would like to thank Amy Ingalls in NJ for writing us (enjoy the tape!) Anyway, she wrote asking how to get more of our music because she had heard two of our songs on a compilation as of recent. The first thing that went into my head was "comp? What comp? You mean one of the 'comps' that we had sent our tapes to be on over fucking eight months ago?"

Swell. I can understand if a label is having financial problems putting out a tape, or even enough money to send free copies (which we would have gladly purchased) but when they take your material, put it on a comp, sell it and don't even have the fucking courtesy to drop us a line to say they used our stuff it's irresponsible as hell. So if you are one of 'these' labels please do one of the following: a) write the band you received the material from and tell them thanks for lettting you rip them off. b) don't ask for any material and try another outlet (zine, etc) if you can't handle the responsibility. c) at least keep in contact with the band to let them know what's going on. d) go work for a major label, because they're good at ripping people off.

The point is folks, don't fuck me over and I won't fuck you over. We all want to be heard and play our part, so be responsible. I would hate to see the day when bands are too afraid to send out tapes in fear of getting ripped off. It'll be a cold day in hell before we send off to be on some fly-by-night label.

P.S. There will be a split 7" of my band, Angry Son, and Fuel from SF coming out soon on Skene Records.

P.P.S. If you are one of 'those' labels who ripped us off please drop us a line and tell us what's going on. Love and thanks.
Angry Son/ c/o Toby Lawrence/ PO Box 54495/ Oklahoma City, OK 73154

Youth Liberation Gathering, August 9-12, 1991, Ottawa, Ontario, Canada,

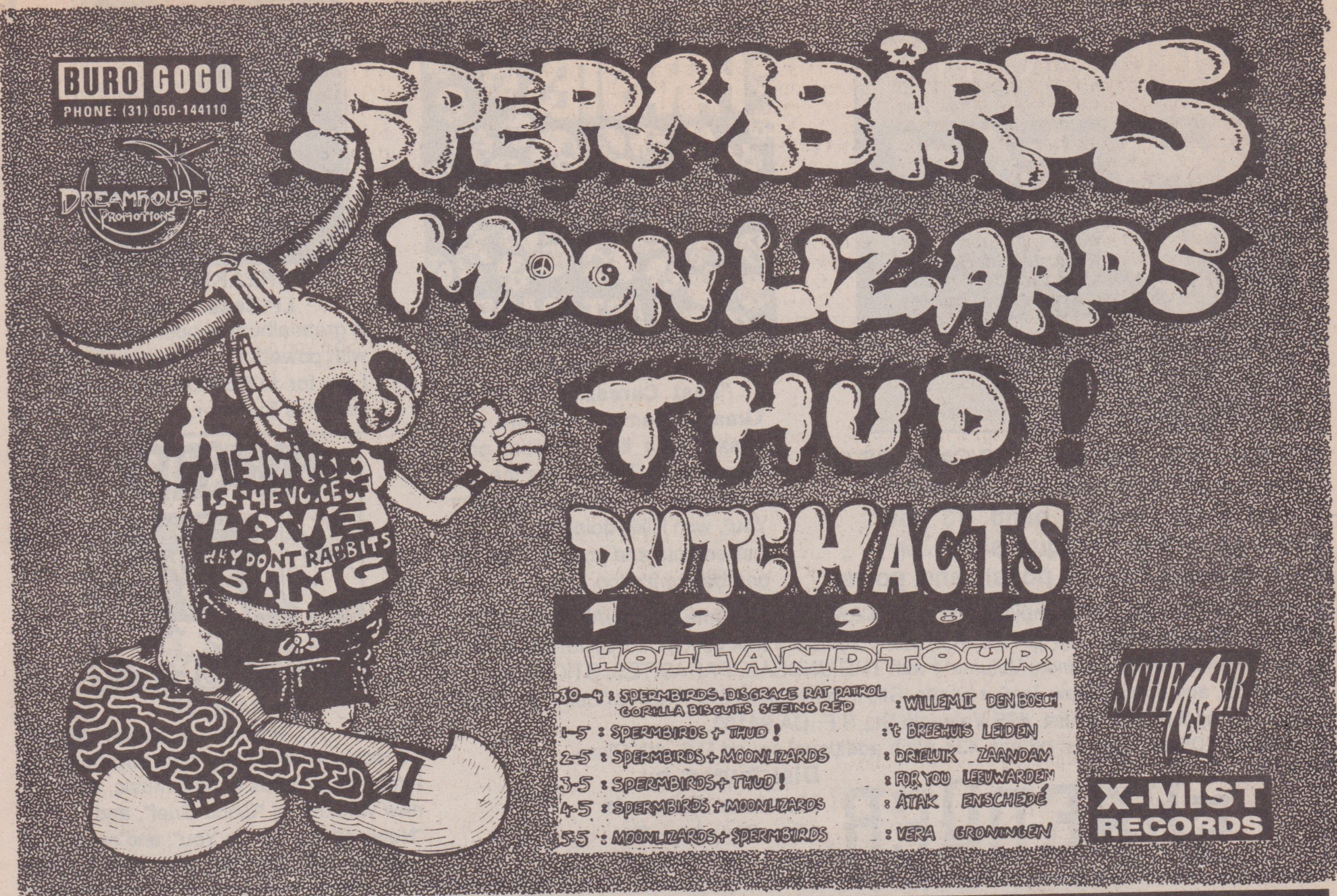
The Youth Lib Gathering being held in Ottawa, Canada on August 9-12, 1991 is an anarchist/anti-authoritarian gathering, focusing on youth liberation (an issue long ignored). You do not have to be a youth to attend the gathering, as most of the issues that will be addressed, affect us all. However, there will be some "youth only" workshops (if that is desired by those holding the workshop). Those who want to do a workshop are encouraged to do so. Free space will be available for spontaneous workshops. Some ideas for workshops are: Youth & the Law; Racism; Sexism; Homophobia; Psychiatry; T-shirt making; Economic bondage of Youth; Skool; vegan cooking, etc...

Other than workshops, there will also be films, a picnic, a gig, and other events. There will be a welcome party, the first night (Friday).

Lodging and food are being worked on. Please bring a sleeping bag. For those of you with tents, bring them up. It will greatly ease the lodging problem. There will be areas to camp. Also, childcare is being organized.

1. How many people from you area are planning to attend? We are trying to arrange lodging on vegan food so we need an idea of how many people are coming.
2. Would you like to do a workshop? On what?
3. Do you need lodging? Preferences? Allergies, etc.
4. How do you people feel about day care (night care)?? Do you need it? Can you help volunteer?
5. The tentative date for the gathering is August 9-12/91.
6. We might have a small problem with $4. We will probably be doing a benefit here. If you can do one in your area that's cool too.
7. Ideas, suggestions, slag offs, constructive barriers - i.e. English-French, French-Spanish, Spanish-English??

A.Y.F. Ottawa/ P.O. Box 4402, Stn. 'E'/ Ottawa, Ontario, Canada K1S 5B4/ Telephone: Uri: (613)233-9251, Alexi: (613)739-3686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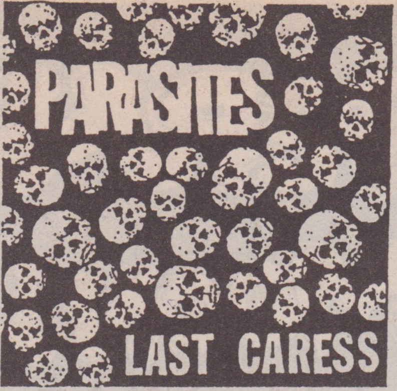

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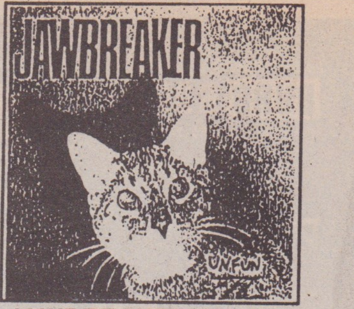

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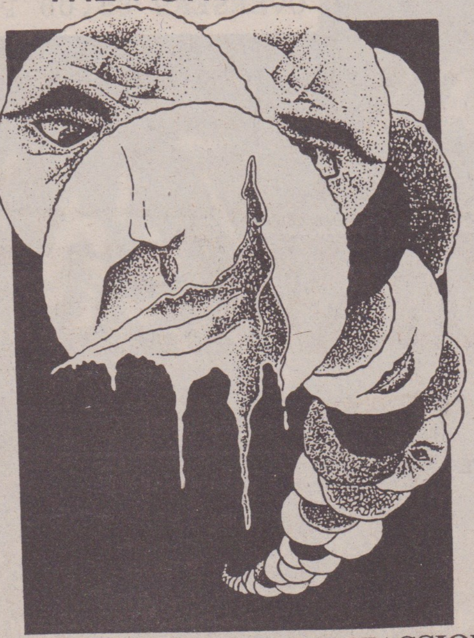

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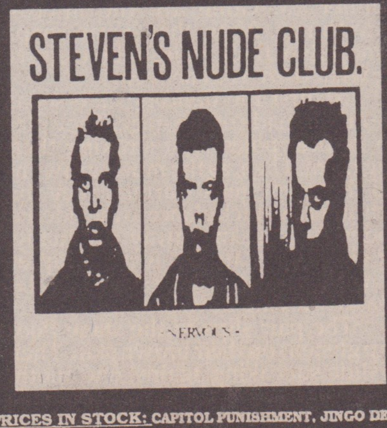

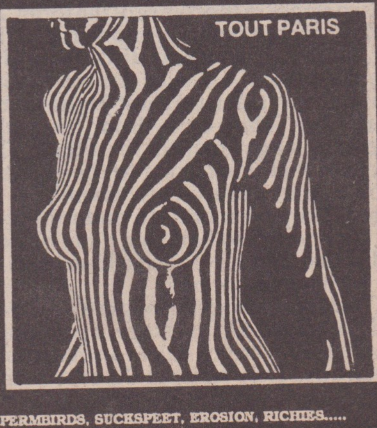

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*[Thanks to all the persons who protested my ejection from these pages. (Way to go, mom!) So much for this year's April Fools joke. Now, when it really happens, nobody'll believe it. As for this column, don't worry, I'll mention THE WAR. But first I've got a more interesting tale to tell]*

THAILAND, THE JUICY LOVE SECTION:

OK boys and girls, move right this way. Welcome to Thailand. Watch your step, as we follow the trail of Board-semen from the airplane stairs, through customs and immigration. Have your passports ready, please. Be careful. Don't slip now; as we move along side those dazzling love drops into Bangkok. Note that the gelatinous globules are larger and more frequent as we approach the downtown area. Let's follow the dribbles up those steps to that building with the huge neon sign outside. SUPER A, it says. Let's go in...

Yes buckaroos, I'm back from Thailand. It's the friendliest, most erotic place I've ever been. The people are so incredibly beautiful that after two hours my prostate struck for overtime compensation. Imagine a combination of the best of the negro and the best of the oriental. You've imagined brown skinned, slim, vaginal eyed people. You've imagined Thais.

The tourist publicity calls Thailand "The Land of Smiles." It's right. Walk down the street and smile at someone. You'll get an immediate innocent smile thrown right back in your face. Old ladies, businessmen, bank tellers, bums, they're all smiling at you. That's how you communicate. The average Thai knows little English. "Hello." "My name is..." "Where you come from?" That's all they need. That and a smile. Sure there are hustlers and hucksters, but they're friendly hustlers and hucksters. I got taken for $40. It's one of the few long and boring stories I won't tell you. But after I lost the money, I felt good about it. That's the kind of place Thailand is.

Let's go back to SUPER A. It's in Patpong, the most famous sex district of Bangkok. I'm greeted by a young man wearing a white tuxedo. He seats me facing one of two stages in the centre of the room. At the ends of each, a pole runs upwards to the ceiling. Flashing lights and disco balls illuminate the place . A line of dancers dance along a walkway that runs chest-high around the periphery. They cross from the walls over to one stage then to the other. The members of that line belong to the greatest mass o] human beauty ever assembled in one place. They wear only an underthing— barely big enough to bandage a toe blister. Pinned to that meager cloth is a blue piece of plastic with a number on it

The dancers wriggle along the walkway toward the stages. On the stage, a pair stops to swivel hip and crotch rub in an ever more arousing way. They smile at the crowd and either love their work or deserve Academy Awards.

Number 32 (age times two, I guess) is a short slim-hipped dancer so friendily ally that I fear for ever being able to stand up again. That slithering beauty looks directly at me— and smiles. This isn't a general everyday smile. This one's for me. I smile back. As the line moves, I turn to follow my own special number. 32 continues looking right at me— and smiling. Me? I haven't stopped grinning since I first saw what was attached to that blue tag. My face now joins my crotch in joyous pain.

As the object of my discomfort moves behind me, I twist in in my seat. That does it. Down from the walkway comes number 32, sliding sexily into the seat next to mine. One hand non-chalantly finds its way between my legs and rests there.

"Hello, my name's Mah," says my luscious adjacency, "What's *your* name?"

I swallow hard, pondering an answer to that profound question.

"I... I'm Mykel," I answered. It came out something like *Mmmmkoo.*

I guessed the next question. "Where you come from?"

"N...New York, but I live in Tokyo." I stutter.

Mah stokes the inside of my thigh. A nerve must connrect the thigh to the brain's speech center. I loose control of my tongue.

"You like me?" asks the holy vision next to me. I nod. "I like you too," continues the only one of us who can speak. "You want to take me tonight?"

Have you ever had someone come up to you in the street with a fistful of one hundred dollar bills and then ask, "You want to take this?" You don't say, "No thank you, I don't think my wallet can handle it." I nod again. Then I find my speech organs.

"Your name's Mah?" I ask. "Isn't that a bit Freudian?"

The eyebrows of number 32 draw together in the picture of perplexity. I try again.

"I mean, when guys are on the verge and ready to move into liquid heaven. Do they shout *Mah! Mah!?* Isn't that a bit unsettling afterwards?"

The perplexed smile turns into songbird laughter. Mah hasn't understood a word. I don't care. The laughter becomes a whisper.

"We can't go yet," says the whisper. "First I have to do my, show. It's the soap show."

The stages clear and the lights dim. Suddenly the seat next to mine is vacant. Twin spotlights focus on the stages. I watch the one in front of me. Someone has covered the floor with a blanket of thick white suds. A pair of dancers climb up into the light; Mah and the second most beautiful dancer, number 23. Gone are the microscopic underthings. Now they wear soap suds. Hundreds of thick white bubbles, just covering what there is to be seen.

At first the dancers slide separately, one on each side of the stage. They play with the vertical poles, first stroking then hugging them. Then, as the music grows heavier and the room get's warmer, they discover each other. A quick glance to the side. Feigned modesty and gazing away, gradually moving closer they touch. Arms wrap around each other. Lips press together. Lips on breasts. Moving downward.

The pair slips to the stage floor. The soap glistens on their brown skin. Their bodies slide squeaking against one another. As those bodies intertwine, the foam looses it's opacity. What once were blocking bubbles, now become transparent sheets of luminous liquid. Number 23 lies face up. Mah is on top, rising and falliing as their moving pelvises thrust one against the other. Their rubbing bodies sound like hundreds of fingers against hundreds of balloons. I regret my recent high cholesterol diet as I wonder if my heart— or any other organ— can take much more of this. The writhing couple swivel in opposite directions. They're head-to-crotch.

It's not like watching a video. There's no fast forward, fake moans or clinical close-ups. This is IT. A squeak, a breath, the softest of *aaah's*. Then it's over. The dancers stand and take bows. The audience is awed into silence. A few seconds later applause blasts forth like a missile over Tel Aviv.

The dance music starts again and the shimmy shimmy lines begin. I smell lightly perfumed soap. Mah is back in the next seat.

"We can go now." comes the whisper in my ear.

I gulp the beer in front of me and signal the waiter. "You taking Mah with you," he asks, "or are you using one of the rooms upstairs?"

If I had more presence of mind, I'd answer, "I'll take this one to go, please." But I don't.

The bill comes to 200 Baht for two beers— plus Mah's "off fee."

I read about the Thai system. It's been in existence for over a hundred years. Some anti-Americans say that it developed because of GIs in Thailand during the Viet Nam war. That's not true. 90% of Thai men have been to a prostitute before they're 20. The other 10% are monks. Prostitution is considered a "glamour profession", in Thailand. You never hear *whore* used as a pejorative.

Under the Thai system, the bar acts as agent for its dancers. They collect the agent's fee when you leave. I'm prepared for this. I'm not prepared for the barman to hand me a condom with the change. Those Thais— always a step ahead.

"Have a good night." He says.

Outside, I hail a tuk-tuk to go to my guest house on the outskirts. Tuk-tuks are three wheel taxis. They have no motor .You bargain for the price. The driver usually asks for twice what he expects to get.

"Where you go? " asks the driver . I gave him the address, normally 30 Baht (about $1.30). I'm in a hurry.

"150 Baht, " says the driver.

"Fine, " I nod, "lets go. "

I jump in. Mah sits next to me pressing a palm into my thigh, scratching gently at an itch I didn't know I had. We get to the guest house and walk past the man on night duty. He smiles and says hello . It's nothing new.

We enter my room. I close the door. Thai arms close around me. Thai lips press against mine. (A prostitute who kisses?!) Then Mah untangles and glides into the bathroom. The shower runs. A few minutes later, soap smell still clinging, Mah steps out wrapped in a towel, exposed body beaded with water.

"Turn off the light," whispers the world's most sensuous lips. This saddens me a bit as, I like to see what I'm getting into. But I'm in no position to refuse. In fact, my painful position allows me no course of action except to pull off my clothes and jump into bed. First, I turn off the lights.

The towel gently whooshes as it drops to the floor. Mah's body presses against mine. Those perfect arms reach behind my back. Breast to breast, lips to lips. A foreign tongue invades my mouth. It runs upward behind my teeth, probing and feigning like a first

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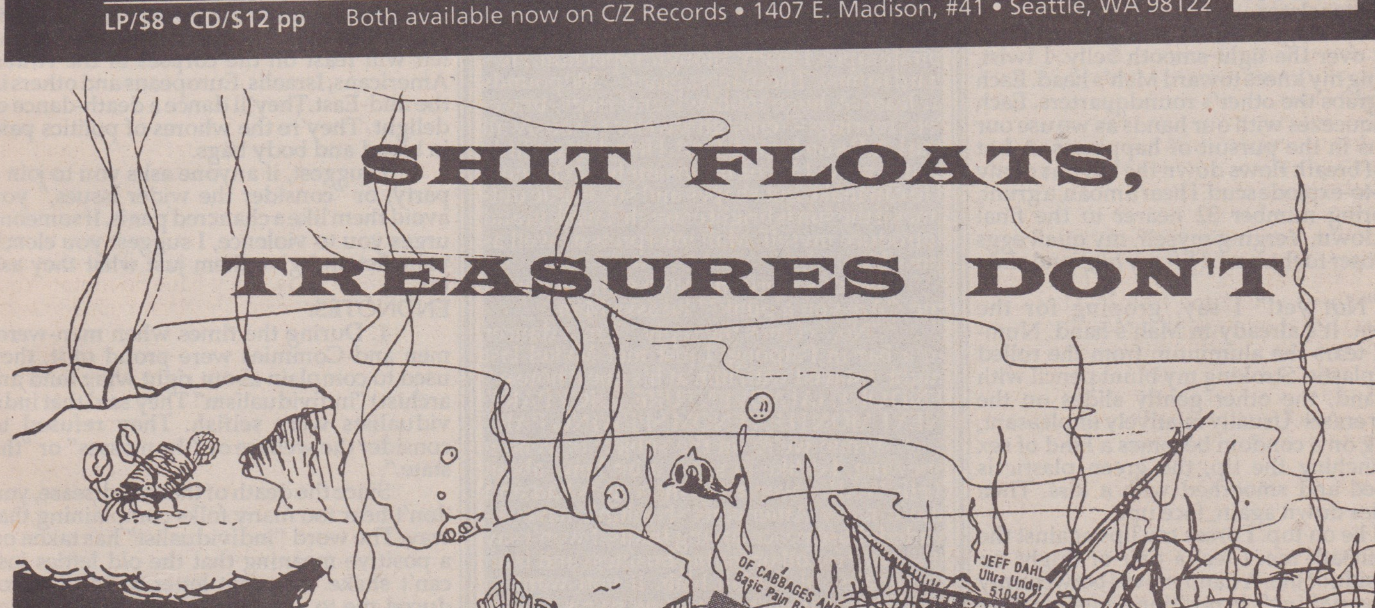
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round boxer feeling out his opponent. I probe back, pushing my tongue against the invader. Feeling it retreat. I become the invader. I taste that foreign dark mouth, feel another pair of lips sucking my tongue deeper into another face.

As my eyes gnaw through the dim light, they begin to feast the sight next to me. The milk chocolate skin, the dark almond. eyes. I slide my lips from the others. There's more to explore. From mouth to ears, first right, then left. I bite gently, savoring the taste of soft browness.

I kiss the ears, the neck, the right shoulder, the left shoulder, gradually sliding downwards. A faint film of soap dips down the back of my throat. I run my tongue over already erect nipples. Mah's body shivers as I bring them into my mouth. Gently I bite first one, then the other. The biting becomes sucking. Brown arms reach in back of my head and force my face deeper against the flesh beneath me.

Sex is special in that there is a direct connection betwee giving and receiving pleasure. I don't mean that the other person responds to your giving with their giving. I mean that the other person's pleasure *becomes* your pleasure. I'm already staining the sheets with Mah's sweaty happiness.

I leave those tasty nipples and work my way south. Using my tongue like a blind man's cane, I feel my way along the unblemished skin toward paydirt. I stop briefly to navalize. Mah giggles and says the Thai equivalent of "Stop! That tickles!" No, I can't speak Thai, but sometimes you don't need a translator.

My tongue leaves a bright snail-like streak over the tight smooth belly. I twist, bringing my knees toward Mah's head. Each of us grabs the other's roundquarters. Each of us squeezes with our hands as we use our mouths in the pursuit of happiness. A hot rush of breath flows down the tail fins of my ready-to-explode scud. I hear a moan, a grunt, as I bring number 32 nearer to the final countdown. Verging myself, my quail eggs pull closer to the nest. I lift my hips and slide out.

"Not yet!" I say, groping for the condom. It's already in Mah's hand. Number 32 tears the aluminum from the rolled green plastic. Stroking my blunt pencil with one hand, the other gently slides on the rubber eraser. Usually relatively unpleasant, putting on a condom becomes a kind of sex act. Pinching the tip, the green plastic is unrolled and smoothed with a kiss. Then Mah lies down again, face up.

I lie on top. I press my lips against the lips beneath me. I feel a pair of thighs on either side of me. A hand moves between my legs. Everything's in position. I push and am taken inside. Slowly I press onward. Then I pull back and press again.

After a few minutes, I lift my upper body to see as much as possible. If you're fucking the most beautiful person you've ever laid eyes on, you want to get a good look.

And look I do. It's a mistake. Once I see the beauty beneath me I can no longer hold back. I grind my teeth. I squeeze together every muscle south of my neck. I try to shift my concentration. I think about bowling; about Fidel Castro. It doesn't work. The grapes give up their wine. Millimeter by millimeter they vas deferon forward. I swell inside the plastic sheath.

"Mah! Mah!" I yell.

Fingernails dig into my back as mine must've dug into the back beneath me. I fill that reservoir tip and empty myself. I lay there a moment, still inside, then slowly extract. I roll to the right. We lay silent. I pull Mah toward me and close my eyes. An ear places itself against me. My chest pillows Mah's head.

I like sex and I like pornography, but the two are different. The best parts of pornography are the actual innies and outies, suckies and spurties. With sex these things matter less. Orgasm, schmorgasm— I have two a day without sex, but not without pornography.

The best parts of sex, on the other hand, are before and after. The stripping and stroking before, the love bites and ecstatic relaxing after. Sometimes those right-after moments are so good, you're tempted to hurry up and cum just so you can get to them. But a prostitute just wants to bring you off and go home right? Mah stays the night. The next morning, we have room service breakfast. Before we leave, I hand number 32 a "tip."

Mah has to check in with the club at 11:30 in the morning, but doesn't have to work until 9 that night. We meet again at noon. I want to visit Dok Mohok and need someone to interpret for me. On the way, I notice plenty of kids on the street. Eight, nine, ten, eleven year olds— working in construction sites, selling bootleg goods on sidewalk stands, shining shoes. Of course, they all stop to smile when I (or any other smiling person) pass by.

As for Dok, he's working again. He's selling used clothes in an open air market. It takes some time to find him, walking through the stalls filled with fake designer jeans and pirate tapes. Finally, though, I spot him. He's hard to miss. The man's a giant—300 pounds at least. A huge mohawk and rings, bracelets, earrings— enough jewelry to satisfy all the J.A.P.s on Long Island. He's doing a little better now. 15% of his vision has returned. He can make out shapes and see vague outlines if the sun is bright enough. I walk in and introduce myself. Mah interprets as well as possible.

Dok's surprised I have some one with me. "Are you a punk?" he asks Mah.

"No," comes the reply. "I'm a dancer in a bar in Patpong. I just met Mykel last night. I stayed with him at his guest house."

END OF THAI ADVENTURE, JUICY PART;
NEXT MONTH: VENOM SPEWING PART

While we're on the subject of venom spewing, I'd like to spew a bit here; about THE WAR. I won't say the war is bad and those nasty Americans shouldn't have invaded those peace-loving Iraqis. I won't say it's a war for oil or for big business and is an imperialist blah blah blah. If you want to read that stuff just turn a few pages. It'll be there. For all I know, the war might be over by the time you read this. I doubt it. Right now, here's what I think.

Saddam Hussein has a micron of moral superiority. He's killed fewer people, and has scored a few political points. The president of Malaysia described the U.S. (aka U.N.) actions as those of "a rich man beating a thief in a poor neighborhood. The folks watching hate the rich man more than they hate the thief."

Saddam's micron of moral superiority, however, isn't worth one broken head, one life, one ounce of pain. But that's what'll happen.

I can see it now. America's leftists orgasming with joy. They haven't had a war in fifteen years. When Vietnam was over, they went into mourning. War is their life's blood. They revel in the most gruesome pictures; the most appalling atrocities. They parade photos of dead babies and mutilated bodies with the same joy others save for sex. War arouses them; spurs them to action; brings them out like termites from a burning log.

In public, they'll talk about "righteous anger." In private they'll talk about "using the war" in order to organize "the people." They'll use sincere people who oppose the war simply because "it is wrong." (It is !)

There will be violence. Heads will be broken. With each one the leftists will secretly applaud the "radicalization" of the owner of that head.

There will be urges to "bring the war home," as if CNN weren't doing that already. There'll be urges to violence and "revolution," as if the war legitimized destruction as a way to solve problems. This is not a war for profit. Exxon doesn't care if it buys its black gold from Kuwait, Iraq, or the moon. This is a war for power. It is *King Of The Mountain* played by folks who use human lives as pieces in their games.

So it is with all those advocating riots, terrorism, or armed "revolution." They will cynically manipulate peace demonstrations, into shows of violence. Unwarranted attacks on innocence will be called "righteous wrath" or "justice." Calls for self-restraint and reason will be labeled "reactionary liberalism."

Georg and Saddam want to use the war for their own ends. They are evil. Hundreds of leftists, who're blood-swollen with joy at the chance to use the war for *their* ends are no less evil. The human maggots of the left will feast on the corpses of the Arabs, Americans, Israelis, Europeans and others in the mid-East. They'll dance a death-dance of delight. They're the whores of politics paid in blood and body bags.

I suggest, if anyone asks you to join a party, or "consider the wider issues," you avoid them like a chancred penis. If someone urges you to violence, I suggest you clench your fist and give them just what they ask for.

ENDNOTES:

1. During the times when men-were-men and Commies were proud of it, they used to complain about right wing (and anarchist) "individualism" They said that individualists were selfish. They refused to consider the welfare of "the masses" or "the state."

Since the death of that red disease, you don't hear too many folks complaining that way. The word "individualist" has taken on a positive meaning that the old lefties just can't shake. A recent letter to MRR introduced me to a new word that means what "individualism" used to mean. That word is "me-ism." It sounds nastier than "individualism", having all kinds of selfish and egotistical connotations. Don't be fooled by the new package. It's the same thing. It means that you believe that individuals have power in their own lives. You believe that although they may have suffered the effects of environment, heredity, or culture, they can overcome these effects. It doesn't mean sufferers, shouldn't have help in their trials. It doesn't mean people should starve if they don't want to pull themselves up by their own balls or breasts. It just means that they cannot shift blame for their actions to forces outside themselves. When I write my biography I think I'll call it: *I, A Me-ist*.

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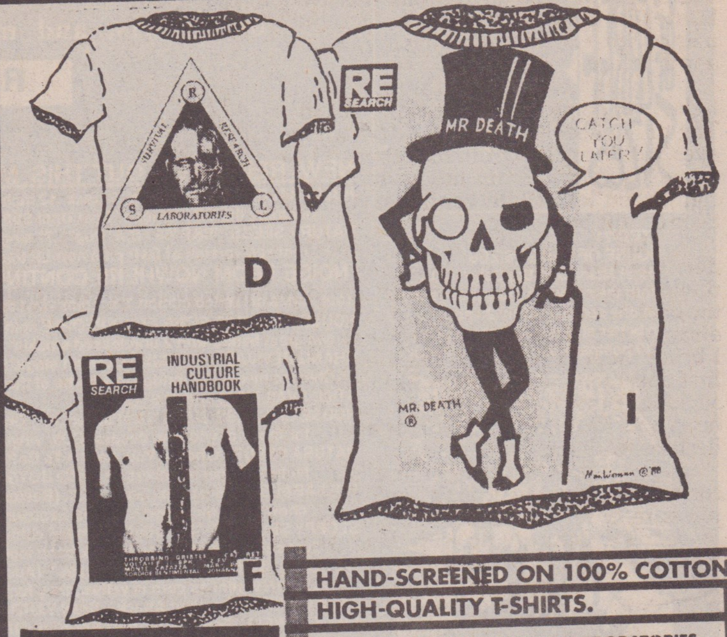

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in Canada prices in cdn $ elsewhere in Yankee $$ only (PPD) guest—listing me at their show with NUKEY PIKES, DON DON, and another band who'll be mad at me for forgetting their names. SNUFF were real fine fellows and played one of my requests (Iron Man). They wouldn't play *Six Pack*, though. They don't do punk covers. NUKEY PIKES were, of course, great. But why did Nori, the bass player, keep insisting I was drunk even before I had my first cup of sake? How can I explain, that's the way I always am?

3 . George Tabb will spot his undies. I already did . I heard the tape. It's an all-girl Japanese version of THE RAMONES!! They come from a little town on the southern island. Nobody knows them — but they will. Imagine a perfect Blitzkrieg Bop-era band—only girls, doing originals, with a singer who sounds like Poly Styrene. If you don't go to Thailand, that's the closest you're gonna get to heaven, buckaroos. Yep, I forgot their name. It's something and the somethings, BUT their record will come out on the BARN HOLMES label. You can write to them at Barn Holmes, 604 Gloria Hatsuho-shinjuku, 7-6-5 Nishi-shinjuku, Shinjuku-ku Tokyo, JAPAN. I promised I wouldn't make any copies of my advance tape — so don't ask!

4. Thanks for the letters, fanzines and money you sent to Dok Mohok. Don't expect answers. He can't read, let alone write English. I read them all. Yeah, some said some nasty stuff about me. That doesn't lessen my thanks or the thanks from Dok and his family. You really did a great thing there— with just a stamp and a dollar (or $5!) bills. You're not going to be able to stop the mid-east war, but you did make a big guy and his family very happy. Dok still needs money for medical bills, though. You can send (well-hidden) cash to: Dok Mohok, 304/17 Soi Tapsuwan 1, Dinaeng Rd. Asoke, Bangkok 10400 THAILAND.

5. By the time you read this I'll be back in New York. Please don't send any more mail to Japan. I'm two years behind on stuff in the U.S. so your letters won't be answered quickly. They will be welcome, though. You can write to me at PO Box 137, Prince Street Station, NYC 10012.

The fact that I'm broke didn't allow me to carry out my plans to make a "Fuck The Troops" button to proudly wear on my lapel but if I had the sufficient funds I definitely would have. The war is over and America beat the shit out of Iraq. Now George Bush is pretty much guaranteed another four years in office and America came out looking like the good guys. Nobody bothers to question why in the fuck we decided to defend Kuwait instead of a zillion other countries suffering similar oppression, maybe because it would make us feel stupid to realize that that the only reason we went over there was to protect a teeny tiny little country that we OWN. We own Kuwait and before the war started we bought out Egypt for 14 billion clams so they'd vote for us in the UN, which we also own. George comes on TV after the war is over and reassures us that we're a caring nation. Yeah, we're so caring that we buy out a country while we allow people to starve to death right here at home.

The most sickening aspect of all this horseshit was the the "Support Our Troops" sludge. Everybody and their mother bought into the line about deploring the war but supporting the troops. Fuck that with a capital F. The troops are a bunch of brainless hicks who joined up because they didn't have the skills to flip burgers at McDonalds and I'm supposed to salute them for going to Iraq and killing people so our president could get re-elected? No way. Our troops can blow me and so can George.

The anti-war protesters showed their usual finesse in dealing with the situation by whining as much as possible. Call me a pessimist but all your protesting will get you nowhere. Do you really think that Bush and Co. are going to let another Vietnam or Watergate happen? They're covering their tracks but good and short of shooting every fuck in D.C. in the head things aren't gonna change.

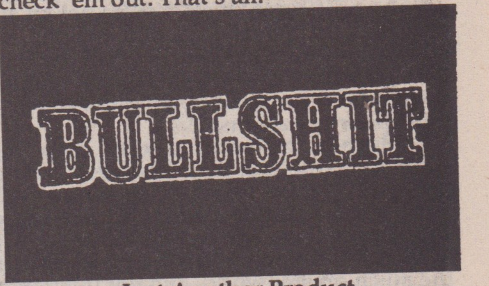
What's the solution? I see only one. Kill George Bush. With Dan Quayle as president, the American public will surely vote Democratic in the next election and while we'll have to pay higher taxes, there's at least a better chance of getting some funds for people sleeping in gutters and starving on the street. George assures Americans that we are a caring, loving nation and that makes everyone feel better about being such a money grubbing, self centered asshole. Dan Quayle won't be able to pull it off.

Now, understand that I am not suggesting that anyone actually shoot the president of the U.S. but I sure as hell wouldn't shed any tears over him, just as I'm sure he doesn't shed any tears over the fact that millions of people in this country can't afford to see a doctor or put food in their stomachs and die because of it. Shovel a few more billion dollars into Israel's hands so they can plot to steal more land from the Arabs and fuck America.

See, words speak a lot louder than actions with the U.S. government and I hate to break it to you but the people in this country WANNA hear that things are great and getting better all the time even if they know that it's bullshit. That's what this whole Support The Troops shit is about, it's about living on both sides of the fence and feeling safe cause without any real convictions nobody's gonna harass you. Fuck the dipshit troops and fuck Bush with the business end of a rake.

I know that my words won't change anybody's mind but the idea of not voting because "they're all the same" is bullshit. The Democrats are far from wonderful, caring people but, for whatever reasons, they DO put more money into social programs and while it's great if you have your values, Jack the Bum is still sleeping in a cardboard box and eating out of a dumpster. I might not get exactly what I want but I'd rather vote for somebody who might do some good than someone who I know won't. Take it for what it's worth.

I keep forgetting to mention it but I recently discovered the best punk band in America and you should too. They're called THE QUEERS, they're from Boston and they have a record called "Grow Up" that's available from Jack Stevenson/ 171 Auburn St. #11/ Cambridge, MA 02139. Jack deals with the band's business and also does a wonderful fanzine/book thing called Pandemonium; the latest has interviews with John Waters and many Waters stars like Jean Hill and George Stover and it has interviews with other weird filmmakers too. I think the album is about 8 bucks but I'm not sure. I'm normally not too into plugging bands in this column but THE QUEERS are probably the best punk band since THE RAMONES and if you're into three chord punk with a hook you oughta check 'em out. That's all.



## Just Another Product

*"Born Again as just another product, Born Again as the Next Big Thing."*

That line from a Born Against song has ingrained itself into my head, and I'd like to rebutt some of it's inferences. This is not, naturally, geared exclusively towards Born Against.

Once someone releases a record, on any sort of scale, they have a mass-produced item, or a "product". This person must befin with capital, either their own, or that raised through investments/loans, as this is necessary for initial financing and advertising. They then try to sell the units they have produced to gain back the capital debt incurred, perhaps putting any excess returning money towards a future record/product. This would facilitate future revenues, and would function as the new capital base. This would hopefully, theoretically, cancel the need for future investments/loans. The person doing this organizing and producing is known as an "entrepeneur". An entrepeneur is one of the basic building blocks of capitalism and an inherently individualistic, money-oriented system within a particular society. Whatever ideology presented by the product, whatever pont it is trying toget across, is irrelevent when judged from a marketing standpoint, which is not difficult to do as the entrepeneur is enmeshed in the world of marketing. This is not, inherently, "good" or "bad". "Marketing" a "product" really means very little.

A "potential market", in economic terms, merely signifies that segment of the population with enough disposable income which one wishes to convince to buy one's product. Advertising in a fanzine, like Maximum Rock and Roll, is one of the most obvious forms of marketing in the hardcore scene. I doubt anyone would argue that advertising in MRR and/or Flipside is not a relevant factor in moving product (selling records). making flyers for your record, or afor a show is also very important, being direct, in your face advertising campaigns designed with one's "potential market" in mind. You attempt to convince others that it is worth their money/time to buy it/attend. (The latter is included for flyers advertising free rallies/whatever, as they are also marketed).

Let's equate this to writing. A written piece, once published, infers the need for a reader. Naturally, not all those who read a particular written work would be inclined to agree with it, and that is not expected, but the fact very fact this it is published denotes a concern with its dissemination. Those publishing it want it to be read, and to reach as much of an audience (market) as possible. Extending this one step further, to records, a record is put out to be sold. It is reduced to "units", although one may wish to find a more "politically correct" term.

This is basic economics, and it's part of "the System" (c) (tm). If you've ever released a record, you've worked within this "system" on many different levels. You're not an autonomous being. You depend on, and are dependent on, others every step of the way. You are Part of the system. It's conditioned into you and you enjoy it, although you may pay lip service against it.

Much of the hardcore scene is no "big business", true, but it is "business", nonetheless. This is not barter we're dealing with here, and this is not a agriculturally-based subsistance-level tribal community. It's a statal capitalistic one. This is a microcosm of the much greater world, and not inherently different.

Ok.

TALKIN' SHIT with JANE

I just saw this movie, "Nothing But a Man." It was made in 1964, and I guess you could say it's about racism. Made by a Black man. (Yes I capitalize Black. Maybe because I'm a woman, and I know what it feels like to be left out of history.)

The white racist hatred of some characters (white) in this movie is shocking. If I didn't know better — maybe if I hadn't lived in Indiana — I might think this was a thing of the past. Pre-civil rights. History.

I don't mean just racism. Like white guilty liberal racism, or innocent dumb racism (all evil in their way). I mean the most evil, evil, deep vile hatred. Like lynching. That kind of racism.

This movie brought it home. It shows the brunt of it, makes you feel it. That's the difference. No spectator sport here. The hatred runs wild, and cuts like a steak knife. But this isn't new to me. Had I forgotten?

There were only about seven Black kids in my high school of 2,000. One of them was my friend Kent. One night, me, Kent and our friend Jake got arrested for possession of alcohol. (A 12 pack of beer in the trunk of the car. Unopened. Hardly a serious offense. I was 15, they were 17. We didn't realize our true crime.)

At the station, the cop who arrested us sat down at his desk. One at a time, he asked us questions and wrote down name, age, height, weight, eye color. First Jake, then me. Then he looked at Kent hard, and with his voice full of hate he said, "What's Your race? Black? Eyes... black? Hair... black?" Kent didn't say a word. Maybe he moved his head a little, like a nod. Kent's hair is brown, eyes brown. I was shaking like crazy. None of us said a word.

And that's nothing. Martinsville, Indiana —15 minutes away is where the Grand Dragon of the Ku Klux Klan used to live. Every time a Black family tries to move there, they get chased out of town. Someone burns a cross on their lawn, they get death threats. Maybe it's different now. But I doubt it.

Five years ago, my friend Kate took the bus from Bloomington, Indiana to Chicago. The bus stopped in Martinsville. A white man got on, sat next to her, started talking. He said he had a store in Martinsville. When he first opened up the store, the Martinsville cops came to him and gave him some bullets. Marked bullets. Police bullets. They told him, "If you ever have to shoot a nigger, use these."

What do we do in the face of this shit? How do we deal with it? With guns? If you shoot a racist, you haven't killed racism. It crops up everywhere, like a stinking weed you can't cut down. Just when you think you might have stomped out at least just a little, it starts to grow all over in its own festering corpse. How do we kill racism, the disease?

Jennifer
Blowdryer
My sister gave me
to a biker gang as a
Christmas present!

Now that horrible war is over, and gosh, I'm really glad that we won the tennis match. I feel much more confident, and can finally write again, now that all those foreigners in bare feet threw themselves on the sand in front of bewildered spam eaters who'd been economically cornered into joining the military, but nevertheless have steel toed boots on. I was in Baltimore when it started, sharing a hospital room with a black church lady, Cora, and she was pretty pissed off too — we mostly tried to just watch Elvis movies, not that over budget War show.

I'd gone to Baltimore to research an article on how scavengers and craftspeople can flourish in a ruined market economy, and all of a sudden I couldn't breathe or walk so good. A waitress gave me a pain killer, a nurse who went out with a glassblower told me which hospital would take me without insurance, and everything was going fine until I told my Emergency Room attendants that I had just tested negative for H.I.V. and Syphilis. They looked at my cheap tattoo, my half bleached hair, and wanted to know how long I'd been an addict. I haven't used hard drugs (except for some ecstacy I took to liven up a dull party) for years, but chattily started telling them about the only five times I did shoot up, and how many years ago it was, and even who with (street names only), but all it meant is the next specialist would craftily repeat "So you re still an addict, huh?"

They put me in an emergency room with Antibiotics on an I.V. unit, and it took a day of tests for them to figure out that I was not, in fact, a junkie, but had a pelvic infection. I only knew that from nurses making casual remarks, not from the male doctor I saw five minutes every morning. They gave me the wrong discharge information when they let me go, which didn't suprise me since Cora had bronchitis and asthma and was getting a weird hospital diet that she threw up everyday.

Even though I once had a horrible roommate who studied acupressure and claimed to levitate while meditating, I was forced to consider alternative medicines. After all, if I'd been in Manhattan or San Francisco I probably wouldn't even have gotten into a hospital with no money or coverage, so I knew I couldn't afford to get sick again. Especially since my appearance seemed to spell d-r-u-g a-d-d-i-c-t to the Emergency Room staff, and it didn't help that I punched a doctor because I was in so much pain and he kept telling me to lie down, which hurt worse than anything. It was worse not to be listened to. A friend of mine who IS a junkie, and quite articulate and well read, took himself off of a Methadone program because of the idea that once you're an addict you can no longer speak for yourself.

I got a herbalogist to see me, and bartered her for some of my books, and she gave me the right recovery advice. The hospital had just wheeled me and my dirty teddy bear out into the Taxi stand and said it didn't matter what I did, so I almost got sick again with the wrong medicine. Fortunately I'm on Unemployment ($98 a week!) so I had plenty of time to lounge around and rest. I also decided to take this woman writer who didn't have anywhere to stay on as a couch creature for a month. She got evicted and all the office jobs dried up, and what was weird was that everyong smelled desperation on her and told me to stay away. Also, because she isn't really hustling to get any kind of work, friends of mine who are drop outs themselves started saying "Well, I did whatever I had to do, I've scrubbed toilets, I've...", and I was doing it too, and then I realized how subtle the religion of being an American is.

She probably is in too much of a fog, and drinking coffee while scribbling notes and reading everything in sight is probably not the most direct way she should be dealing with a crises, but the implicit idea of "Well, I busted my ass, so should she..." is that there is a kind of logic to the Alienated Labour system. Some of the things I've done to survive have emotionally destroyed me for years, and it's not uncommon, for women, and probably men, to have that survive/disconnect choice. Unless you're into heavy metal and can just live with your parents forever while buying an interesting array of footwear and belts.

Another thing that's happening to her when she goes to look for work is that they tell her she looks too old to be wearing what she has on. She's not wearing hot pink tights, she's simply wearing a jacket that looks too tailored and "fancy", not drab and aesexual enough, and she's only 34 years old. That's another line of logic that's frightening, and that I've run into as well. I'm 29, and I've had trendy men squint their eyes at me and tell me I'm not young. They look vaguely meaningful and spiteful when they say it, just like when I was 17 and they were 30 they'd tell me that I would be old someday. It's as if they think they're both waking me up and conveying some relavent piece of information about my value declining.

Since I'm not a model or a whore right now, although I've been both for very brief periods of time, it's hard to say what this is supposed to mean. It's discouraging that it's in my own trendy artists ghetto that I occaisionally hear these things, becuase there's not much point to being "underground" if everyone has the same societal standards as the rest of the nation but simply dresses differently. Since I'm not waiting for gentlemen callers like a tragic Tennessee Williams heroine, or desperately plying my rotting flesh on the open market, it must mean that to them my implicit value as a human being is declining, and I should be

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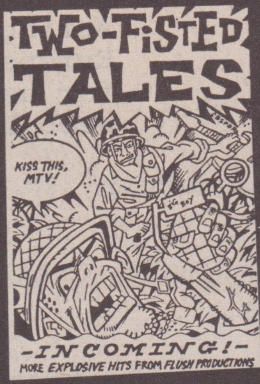
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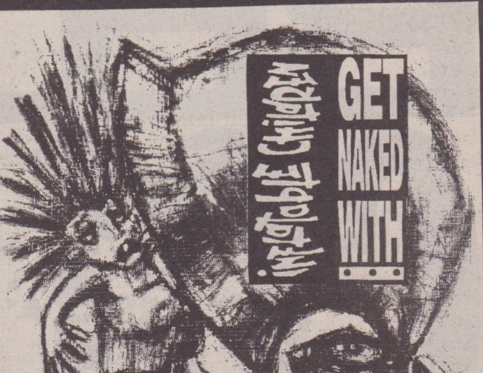

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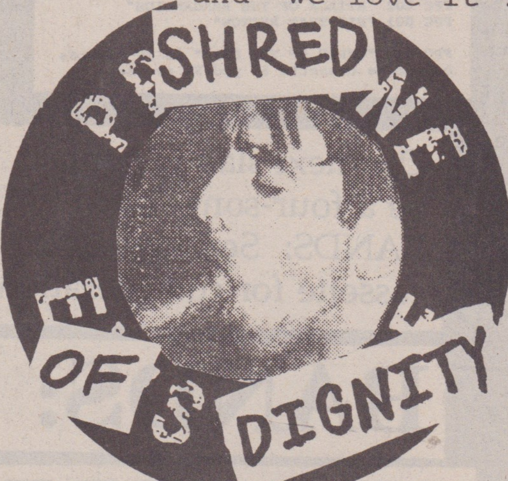

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MISSED CONNECTIONS zine (?) out whenever I get around to it.
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aware of it. This means that they have "internalized" the market economy, in other words taken on the truths of advertising media so thoroughly that they are no longer aware of the origin of those ideas.

I'm actually happy to be oppressed in some clear societal way, because being a victim is always a much less ambivalent position. I've been dying to be angry. I'm angry about ageism, sexism, and, when I get up in the morning and look horrible, if I run right out to the store to get coffee or milk, I'd probably be the victim of the newest thing, "lookism."

What's interesting is that stylists always triumph over small minds. Annie Sprinkle, who is around 34-years-old, does a play in which she literally gets out a specula and a flashlight, and shows her Cervix To The Public. Nobody's ever said that she's too old to be doing that. This is probably because she's running her own show, not auditioning to be in someone else's show as, say, a clerk typist for a corporation. I still think that running your own show, putting out your own book, magazine, and recording your own music, if you feel compelled to equate life with potential product, is the only way to go, especially as we near the end of the runway.

The news media keeps asking "What are the lessons the world's learned from the Gulf War?" Here's what I've gathered:

1) Might is right
2) Violence is the answer

If it hasn't already dawned on everybody yet, it's obvious to me that the U.S. government is more willing to spend billions on global empre building through covert (the past) and overt (the future) actions, while letting the quality of life within the country continue to deteriorate. Violence, drug abuse, crime, lack of stimulating education, lack of affordable health care, lack of decent housing, lack of brain and job opportunities, a corrupt and greedy financial system are the realities. The public is told there's no money for dealing with all this, yet there were billions upon billions for war. There will be money appropriated for new improved Patriot missile systems, for better ways to blow up tanks, for speedier military air and sea lift capabilities. There will be no upgrade in eliminating the disparity between rich and poor within the country or between countries. Nor will there be any real effort to make this a "kinder, gentler nation."

If one can turn off and get past the propaganda and nationalistic pride fervor being spewed by the media and just look around and "feel" around to see the true atmosphere we live in, it's very scary. The lessons of the war are leading us further from our humanity and closer to a world where technological violence and TV violence are one and the same, where emotional isolation and disassociation are to be emulated.

Isn't this war great? Isn't victory fine? It's especially moral if it's short and lots of 'bad guys' die.

Life with
LARRY

### Deconstructing Lawrence Livermore

You might have noticed that I've been absent from these pages the last couple months. There's a reason for that, besides the obvious fact that I'm a lazy fuck who doesn't even care that somebody might have spent two hard-earned dollars on an issue of MRR with the expectation that they were going to read something by me.

See, I've been having another one of my periodic identity crises, this one complicated by the fact that the identity stressing me out doesn't even exist. I refer to Lawrence Livermore, of course. I hope it won't come as too much of a shock to you, but there really is no such person.

Yeah, we could get metaphysical and say that no single personality is real, that we're all just amalgams of each other's perceptions and expectations, but Lawrence Livermore is even more artificially and arbitrarily constructed. He's just somebody I made up a few years ago to mediate between me and an outside world that I found too difficult to deal with directly.

Who the fuck am I, then? Well, my "real" name is Larry Hayes, I was born in 1947 in Detroit, Michigan, and first became aware of my existence at almost the exact midpoint of the twentieth century. Now that century is rapidly coming to an end, and many of the places and things I've seen and lived through have already made their way into the history books.

And what have I learned? Not a heck of a lot — or as Operation Ivy once put it: "All I know is that I don't know nothing." Still, that puts me ahead of a lot of people who actually think they do know something (and for a total contradiction of this self-effacing crap, skip ahead to the section on the Smart Punx).

One thing I've taken as more or less an article of faith, though, is this quote by Bob Dylan: "He not busy being born is busy dying." That might help explain why I've been so many people that it wouldn't surprise me to go to a party next week and be introduced to myself. In fact, with a slight rupture in the space-time continuum, the entire party could be composed of various personalities I've inhabited.

A kid I once knew whose brain had been shattered in what he claimed were CIA mind control experiments (others said it was just massive overdoses of LSD, not that there's necessarily any difference) told me while in the process of drinking himself to death: "We're social scientists, and our job is to model realities."

Since reality, for what it's worth, is a fairly subjective matter, one which we tend to make up as we go along, the way we see ourselves is the way we see the world around us. A pretty good case could be made, in fact, for saying that the way we see ourselves is the world around us. Even if you don't want to get that analytical, try defining the exact point where you stop and the rest of the world begins. Maybe you could draw me a map or a graph or something...

Anyway, all through my life (lives?), I've found it necessary every few years to disassemble (the trendy word these days is deconstruct) myself and start over. Among the realities I've modeled have been street hoodlum, glam fag, disco punk, rock and roll star, junkie, neurotic intellectual, pervert, businessman, nihilist, social reject, and lonely romantic. Some of them have been more successful than others, but this Lawrence Livermore scam has been by far the most effective.

Lawrence Livermore actually gets fan mail, requests for autographs, even a few marriage proposals. People solicit his opinions on all sorts of stuff that he doesn't know anything about, and sometimes people are actually afraid to talk to him because he's supposedly too "important" to be bothered.

It's pretty easy for him to get into shows for free, and people from all over the world send him records and magazines and T-shirts. When he visits other cities, he usually has a place to stay, even if he doesn't know anyone there, and it's hard for him to walk anywhere in Berkeley without seeing someone he knows.

Which is fine and good for him, but for me, the person who has to walk around inside of Lawrence Livermore, it's not much fun at all. Frankly, I'd like to get rid of the guy. He's more trouble than he's worth.

When I created him, I was at a low point in my life. My girlfriend of several years had left me, I was almost broke, I was stuck on top of a mountain about a million miles from anywhere, and felt like I didn't have a friend in the world.

It was obviously time for something new, but because I felt so worthless myself, I didn't see how I could do anything on my own. So I invented this other guy. He was more self-confident than me, a know-it-all, in fact, and I sent him out to make some friends for me.

He only existed on paper, of course, and then later on records and tapes, and as a voice on the radio. The way I figured, he would get people's attention, but once they realized I was the brains behind him, they'd fall in love with me.

But I was wrong. I became his invisible sidekick. It's like how you see someone who's really popular and good-looking hanging around with someone who's plain and undistinguished. I'd go to parties and shows with Lawrence, and everybody would talk to him while I stood off to the side wondering if anyone would ever notice me. But nobody did.

After we'd get home, Lawrence would make me write his column for him, and publish his fanzine, and write songs for his band, and practice guitar for him, and run his record label, while he slept, or talked to people on the phone. Sometimes I'd get depressed and tired and ask him when I was going to get to share in some of the glory, but he'd just say, "Hey kid, you and me, we're a team, aren't we? What's good for me is good for you."

And I trusted him, but nothing he promised ever came true. He got more and more popular, and I got more and more alone. Finally I told him to get lost, and he's probably out somewhere right now playing Mr. Big Time Punk Scenester, and if any of you are impressed with that sort of thing, go ahead and hang out with him, but as for me, I've got my own life to lead. It's not nearly as glamorous, but at least it's mine. If any of you see me, feel free to say hi, but you probably won't recognize me, now that I don't have Lawrence with me to impress you.

**II. Smart Punkz Revisited**

You never know what people will take seriously. (For example, some people actually listen to what the government says.) A few months ago I introduced the concept of the Smart Punkz Klub. I said at the time that it was a joke, albeit one designed to make people think, at least a little, about what constituted true smartness and dumbness.

To be honest, one of the things I most looked forward to was hearing punks argue whether being smart was "punk" or not, since I was sure that at least one faction would feel that real punks have to be dumb, or at least act that way. As evidence I offer you the Dwarves, Orange County crustcore and straightedge (two sides of the same coin), cigarette smoking, amphetamine shooting, and people who dress up in black and yell to no apparent melody about how angry they are. All the aforementioned are considered aspects of punk in some circles, including the pages of this very magazine. But where I come from, we call it stupidcore.

True, nobody "owns" the concept of punk, and you're just as free to define it as nihilistic, self-destructive, narrow-minded, and insular as I am to define it as constructive, compassionate, forward-looking, and awareness-expanding. But personally, I'm tired of being relegated to the fringes of society while a bunch of psychopaths and illiterates run the institutions that govern our lives. Almost anyone I know is more qualified to be president of the United States than the moronic mass murderer currently occupying that position. All around me people who should be teaching in universities and running corporations and creating the works of art that create and define our times are instead drinking and drugging themselves to death because they've been told all their lives that they just don't matter.

So while there's a large element of tongue-in-cheek to the Smart Punkz, there's something very serious about them, too. It's about self-respect, something I don't think most punks have enough of. Far be it from me to promote cultural arrogance, but some of the music, writing, and art emerging from the punk scene these days is as good as or better than anything being produced in American society.

But almost none of it shows up anywhere except in an exclusive and almost invisible underground. The mainstream cultural institutions, the museums, libraries, universities, theaters, radio and TV airwaves, all of them continue to crank out an unrelenting stream of mind-numbing mediocrity and plain unadulterated shit.

Yes, this is due partly to the fact that within the particularly perverse form of capitalism we practice in this country, wealth and power gravitate to those least burdened by moral principles or concern for their fellow human beings. But it's also the fault of those of us who do know better, but who have abdicated our responsibility in favor of being romantic but ultimately hopeless and frustrated losers.

In the short term, it may seem easier to hang at the Cafe Med or Gilman or Epicenter, grousing snidely about how fucked the government and the yuppies and the metalheads and the nazi skins and the other 98% of the human race are. But in the long run we all lose. Leading "lives of quiet desperation," as Thoreau put it, ultimately strips of us of all that is most precious in being human.

And while you could argue that punks tend to be quite loud about their desperation, the effect is much the same. The essence of humanity is the constant effort to transcend all that has gone before us. I have never inhabited the soul of an animal, so I can't say with any certainty whether animals dream, whether they entertain visions, whether they are driven to and sometimes over the brink of madness by what could and should be. But humans do all of these things, and every time we surrender to hopelessness and impotence, or, for that matter, a misguided, inarticulate rage, we are slowly but surely killing the only thing that's truly worthwhile about us as a species.

**III. God Damn The USA**

The United States of America has a lot of redeeming characteristics, as Mykel Board, among others, has pointed out. We did, after all, provide the world with rock and roll, and a bunch of other stuff which doesn't immediately come to mind at present, but let it not be doubted that I'm very glad to have grown up in this country.

My great-grandparents were all peasant farmers in various parts of Europe. So were their parents and grandparents and great-grandparents, going back probably to the dawn of history. They came to the United States because it was the land of opportunity, at least for white people who could live with and overlook the fact that their opportunity was built on the extermination of one race and the enslavement of another.

But they were simple peasants who could barely read and write, and who didn't have much time to think about anything beyond how they were going to feed themselves and their families. I don't think they could have ever imagined the kind of life I lead today; my relatively simple existence is more luxurious than that enjoyed by kings and nobles of their time.

And that success story was repeated millions of times. Even those who are still oppressed by the sexism and racism that permeates society enjoy a standard of living far beyond anything their ancestors of a hundred years ago could have hoped for.

But that's enough pro-America crap. Because right now, despite all the benefits I and many others have received from living in this country, I am sick to my very soul about what the United States of America is becoming.

Sure, the US has always had its dark side. We've been running around killing people on an ever-increasing scale ever since the first white men landed on these shores. But for much of our history, there was reason to believe that things could get better. As more people became educated, and more people gained the right to participate in the institutions of democracy, it didn't seem too much to hope that our country would begin to reflect the better qualities of its citizens.

But the United States is no longer anything like a democracy. It is dangerously close to becoming a military dictatorship, regardless of what kind of uniforms its leaders wear. We haven't had anything resembling a free election in years. The media are almost completely controlled by the government, and dissent is largely limited to tiny underground publications like this one (which, don't doubt for a minute, could disappear almost instantly if the government ever thought it constituted a serious threat).

And the results? You may have heard recently about a "war" in which the United States won a great "victory." You won't hear this many other places, but there was no war, no victory. Everything you saw and heard on CNN was a lie, a cynical remake of a generic John Wayne or Rambo flick.

What happened in Iraq and Kuwait was a massive, systematic slaughter of 100,000 or more people. Many of them, maybe even half, were women and children. Many more, while they might have been wearing army uniforms, were as young as 12 or as old as 80. Almost none of them had any interest in fighting against the United States or Kuwait or anybody. When the United States attacked them, they either surrendered or retreated almost immediately.

But that didn't satisfy the blood lust of George Bush, who may eventually rank with Hitler and Stalin as one of the great mass murderers of the twentieth century. Even after Iraq had agreed to withdraw from Kuwait, even while its army was in full retreat, the massacre continued. Soldiers and civilians alike were bombed, machine-gunned, and burned alive with chemical weapons like napalm and white phosphorus while attempting to flee. They weren't even trying to fight back.

The so-called "war" in Iraq closely resembles another phony US war. If you believe the crap they teach in school and in those John Wayne epics (his role in justifying and glamorizing genocide was why MDC named him, correctly, as a nazi), you'd think that the United States cavalry fought a long and fierce war to conquer the Indian populations. But just like what happened in the Middle East, it was a pretty one-sided affair. It was an extermination, not a war.

The American people, being fundamentally decent, are not that fond of mass murder. But the American people are also fundamentally stupid, not entirely through their own fault. I've already pointed out how the mass media have been turned into nothing more than propaganda organs. Even worse, for years now the government has been undermining and sometimes overtly destroying our educational system.

You can always turn off your TV set, and in fact I advise that you do just that, because a steady diet of lies, distortions, and glorifications of the most trivial and most despicable aspects of human behavior can't possibly be good for anyone. But if you haven't been motivated to think and learn for yourself, and most Americans haven't been, all that results is an intellectual vacuum that tends to be filled with some pretty hideous results. Like the kind the people of the Middle East are living through today.

In sum, love your country, but hate your government. George Bush does not represent America any more than Adolf Hitler represented Germany. He is an aberration, a monstrous, shameful aberration who has the blood of hundreds of thousands of innocent people on his hands. But one day he, like every other militaristic psychopath throughout history, will be gone. It will be up to those of us who remain to create an America where his likes will not be able to come to power again.

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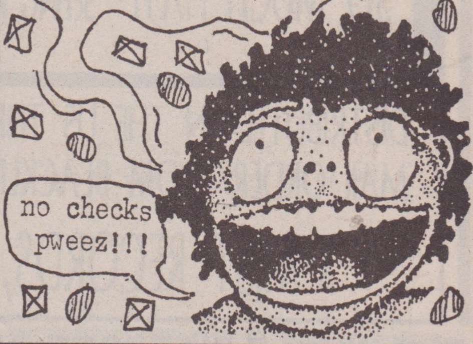
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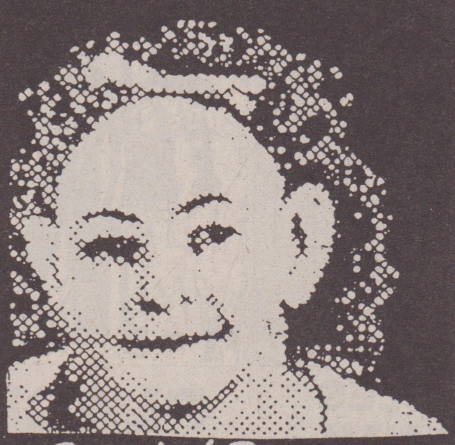

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# New World Order

## War #1

A collection of essays on the war in the Persian Gulf

BY

**Emily Soares**
**Grendl Moseley**
**David Stevenson**

# Costs of Empire

### The implications of US "Victory" in Iraq

The war in the Middle East seems to have slipped quietly from our national consciousness: no longer is it front page news; no longer are the streets filled with protesters. In a fog of self-congratulation and flag-waving patriotism, Americans have conveniently overlooked the horror of the war waged in our name. This set of articles is meant to be a slap in the face, an education on the harsh reality of US foreign policy.

## Mass Murder

From the outset, our government has dehumanized the war with Iraq, portraying it as a battle between good and evil rather than combat between flesh and blood soldiers. Even the label, "Desert Storm" implied that impersonal, natural forces rather than human ones were at work in destroying a Third World nation. This facade conceals the war's true nature: Mass Murder. It is not uncommon to read estimates of 100,000 casualties so far in Iraq and Kuwait; the International Red Cross and Red Crescent Societies have estimated the number dead at between 100 and 200,000; 50% of these are said to be civilians. One account from Germany based on US data suggests that up to 300,000 Iraqi soldiers alone have perished; the US still retains up to 64,000 POWs. If there is uncertainty about absolute numbers, there is certainty for the future: the death toll will mount. In Iraq, the infrastructure of social services -- water, sanitation, medical care, transportation -- has been so thoroughly decimated that further suffering is virtually guaranteed. Moreover, economic sanctions against Iraq, still in place, continue to hit hardest among the poor.

These figures should come as no surprise. For 43 days, the US led the most intense aerial bombing in history. In just 6 weeks, the military dropped over 88,500 tons of bombs on Iraq, *50% more than in 8 years of Vietnam.* Despite the national ejaculation about the success of our high-tech weaponry, the reality, as usual, is a bit more sobering. 40% of US "smart" bombs missed their targets, sometimes by several miles. And the military now admits that, when "dumb" bombs are included, 70% of US weapons missed their mark. This means that *164 million pounds* of bombs fell in non-military areas, a fact that defies Pentagon pronouncements on low civilian deaths. To add insult to injury, the Bush Administration has refused to cooperate with international relief agencies.

## A Deliberate Strategy

It would be wrong, however, to attribute the massive loss of life to technical imperfection alone: military planners deliberately targeted civilian areas. US bombs took out water purification and desalination plants, oil wells, refineries, and scientific labs. There is no doubt that civilian deaths were planned in advance as a component of psychological warfare against the "enemy." Indeed, upon returning from a fact-finding mission in Iraq, former Attorney General Ramsey Clark reported that "all the destruction" he saw "was to civilians...we saw no evidence of military presence in any of the bombed areas we visited. The deliberate targeting of civilians is a war crime."

Even in the heat of battle, the United States proved its striking proficiency at murdering the defenseless. There has been much fanfare about the resounding defeat of Iraqi forces but much less scrutiny of the context for this battle. It should be noted that the Iraqi army is composed of drafted soldiers, many serving only under threat of death. These same men were mercilessly bombed for weeks before the ground assault and massacred by a far superior US force *as they were retreating back into Iraq*. Former Navy Admiral Gene LaRoque described the use of cluster bombs against this routed force as "just sickening." And this is trumpeted at a great victory at home, with White House windbag Marlin Fitzwater grotesquely ranting that "Saddam Hussein does not share our value in the sanctity of life."

## Heads in the Sand

Killing on such a large scale is concealed only by deception in the media and by a healthy dose of willful ignorance on the part of most American "patriots." When Ramsey Clark, who had been sent to Iraq by CNN, returned with such devastating footage of civilian destruction, his camera crew was fired and the tape never broadcast. The reality was apparently too ghastly for the average tax payer. Instead of exposing the true face of war, or providing for debate about US foreign policy, the media was content to cheerlead. In a study conducted by FAIR, out of 878 news sources sited between January 17 and 30, *only one represented an anti-war perspective.* Researchers in Denver confirmed the trend: "TV news seems to confuse more than it clarifies. Overall, the more TV people watched, the less they knew." (we didn't make that one up — smash your TV!) Our generation of remote-control-toting Generals will no doubt be loyal to the cause of the next US slaughter; in fact one poll reported that 57% of the public favored tighter military control of the press.

The ability to kill is also conditioned by the Pentagon's successful dehumanization of the enemy. In portraying Iraqi forces as demonic, the military played into the racist stereotypes all too common in this country. On a deeper level, the technological lens through which modern warfare takes place makes it easy to forget that your missiles are destined for flesh and blood targets. One Airforce pilot remarked: "I don't want to see the enemy. To me, the enemy is a blip on my radar screen and all I want to do is make that blip go away."

Does this staggering loss of life lead us to reject war and search for alternatives? No. They provide an opportunity for our government to manipulate its victory in a flurry of flag-waving, ribbon-bearing idiocy. These empty symbols of nationalism conceal the atrocity of war. It is the responsibility of cultures of resistance in this country to unmask war for what it really is and to uncover the institutions responsible for perpetuating it.

## The Environmental Toll

The US media's characterization of the Middle Eastern desert as a barren wasteland may have made it easier for the American public to swallow the fact that US bombs were rapidly turning it into one, but it's not an accurate stereotype. Deserts are complex ecosystems, hosts to diverse collections of plant and animal life. Deserts also play an integral role in the ecological balance of the planet. The Iraqi and Saudi deserts support a variety of small mammals such as jackals, sandcats and hares, as well as many species of reptiles, birds, plant life and the nomadic Bedouin peoples who have lived in harmony with the desert for many centuries. Environmental concerns may seem trivial given the extreme loss of human lives, but the two issues are inextricably linked. Severe ecological damage will slow the recovery from war and will continue to kill people years after the war is only a distant yet warm memory for George Bush.

### Oil Spills

The shallow and enclosed nature of the Persian Gulf and its low water replacement rate means that any oil spill will have catastrophic consequences for the marine ecosystem. To illustrate its severity, Prince William Sound, the location of the Exxon Valdez oil spill, has a flush-out cycle of 28 days; the Persian Gulf's water is fully replaced only after 200 years. Massive wildlife "die-offs" are already occurring as a result of the five major oil spills produced by the war. Oil not only kills marine life but clogs desalination plants, depriving urban areas and Saudi agriculture of potable water. The US media hype condemning Iraq for causing "the biggest oil slick in history" masked the fact that there are not one but five oil spills in the Gulf, and US bombings of Iraqi oil refineries, rigs and tankers were responsible for four of those five spills.

### Oil Fires

Flaming oil wells are perhaps the most serious by-product of the Gulf war. Smoke from the oil fires blocks out sunlight and significantly lowers the temperature in the region. Tons of toxic fumes (pyrotoxins, carbon dioxide, sulfur and nitrous oxide) are pouring into the atmosphere daily and may result in severe acid rain, global warming and an equatorial hole in the ozone. The fires may take up to a year to extinguish. The US media uniformly portrayed the oil well fires as a sick, last-ditch effort on the part of an insane dictator. Yet at least 34 of the wells had been ignited by US bombers.

### Chemical & Nuclear Threat

US forces specifically targeted suspected Iraqi biological, chemical and nuclear facilities. This included strikes on two "hot" nuclear plants—a direct violation of a UN resolution banning such attacks. The destruction of chemical weapons and storage facilities could rupture storage containers and release toxic vapors into the atmosphere. Despite the hype surrounding Iraq's chemical arsenal and projected nuclear capability, only the US used chemical weapons in the Gulf War (white phosphorous and napalm). Nor did the US rule out the possibility of using nuclear weapons.

### Troops Full of Shit

Yet another by-product of the Gulf War is the massive amount of solid and sewage waste generated by the US troops. This amounts to a serious waste disposal problem for the Saudi government (and the Pentagon has made it clear that it's not going to deal with it!) "Our Boys" generated a minimum of 10 million gallons of raw sewage daily. (For those of you still trying to decipher Pentagon language, this means shit!). This waste is most likely going to be buried in the desert—contaminating Saudi Arabia's underground aquifers—or dumped into the already-overloaded Gulf waters.

### Erosion

The desert sands are covered by a top layer of gravely earth, "desert pavement," a substrate that takes centuries to form. It is integral in holding the desert together. When it is destroyed, sand is easily carried off by wind, generating violent sandstorms. Plant life is not sustainable without this topsoil which allows water to penetrate the earth. Without it, water pools up and evaporates without entering the soil. The 110,000 US bombing "sorties," coupled with the movement of tanks, vehicles and personnel across the desert undoubtedly did centuries worth of damage to the desert surface. This disturbance of the desert ecosystem will threaten the subsistence of the Bedouins whose herds depend on the sporadic plant life supported by this soil.

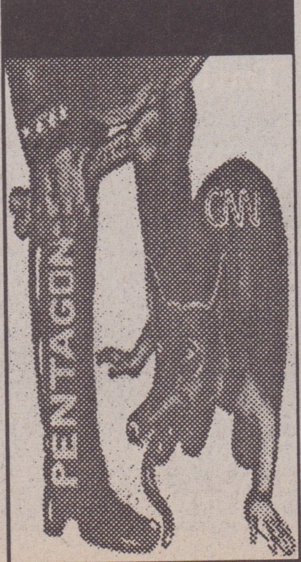
* * *

Militaries are the most environmentally destructive institutions in the world, in "peacetime" as well as on the battlefield. The largest polluter and the largest producer of toxic substances in the US is the military, which have effectively removed environmental issues from the agenda by making them appear trivial in the face of supposed threats to our "freedom." Our "Environmental President's" recent energy policy, revealed in the wake of the oil war, confirms the Administration's commitment to oil profits over alternative, renewable sources of energy. No sane individual's response to this crisis would include increased offshore oil drilling, the opening of Alaska's pristine National Parks for oil exploration, and not even a suggestion that American's ought to exchange our consumptive wasteful lifestyle for a more sustainable ecologically aware alternative -- unless, of course, he happened to be a Texas oil millionaire.

**The costs of a war economy during the Reagan/Bush era measured in decreased federal spending.**

| | |
|---|---|
| Housing | 77% |
| Health | 49% |
| Jobs | 48% |
| Transit | 33% |
| Food | 19% |
| Schools | 7% |

**During this same period the military budget increased 46%**



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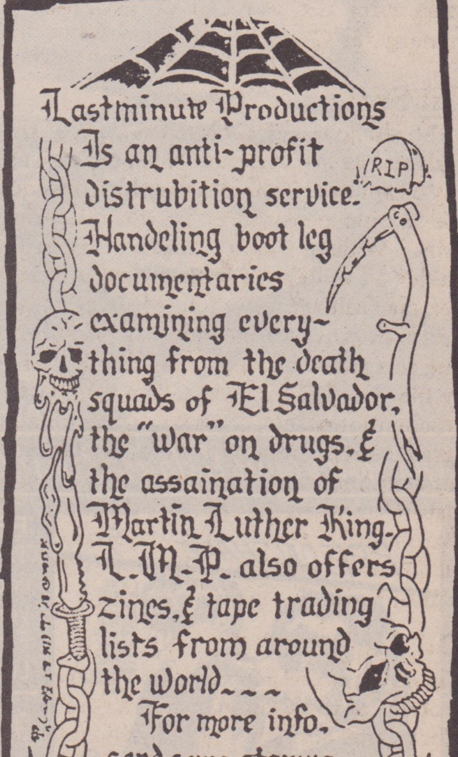

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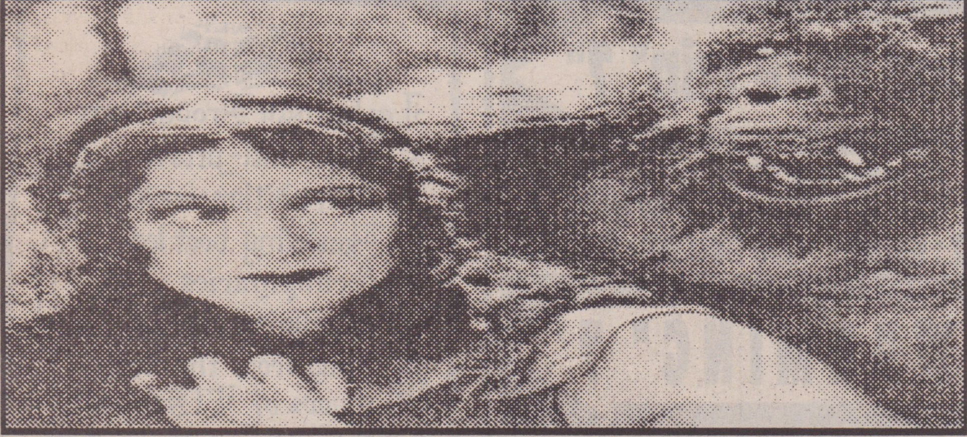

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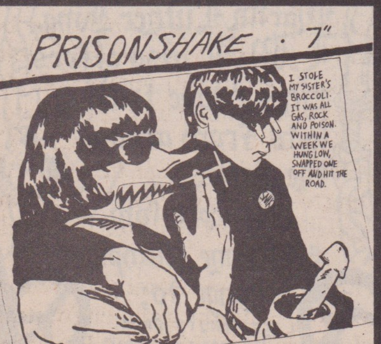
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# END of the VIETNAM SYNDROME?

So now the dust has settled, Kuwait is liberated, we kicked ass, and George Bush is some fuckin' president. Now we can look forward to the end of the Vietnam Syndrome—AKA: collective amnesia. And what, you might ask, is the Vietnam Syndrome? Well, it WAS the thin line of guilt and trepidation harbored in the administrative memory of this misbegotten nation—guilt at having its dirty deeds in Southeast Asia discovered, trepidation that they'd be caught doing the same thing somewhere else. Hence, the birth of the "secret government," the highly decorated, Presidentially sanctioned, North American death squad, responsible for some of the most heinous acts of political debauchery in modern history-- an Executive army which made it possible for the Administration (could be any one of the last six or seven) to push its nasty agenda without having to consult that cumbersome body called Congress. This clandestine boys' club also rigs fixed elections and military coups while avoiding all that red tape (please note that "covert" operations also occur with the full knowledge of the Congressional branch, they just take longer). Check any Third World country's roster of human rights abuses and you will discover, in addition to hefty packages of U.S. aid, that the members of the secret government figure prominantly (Iran/Contra is only the most famous example). What's important to note is that this focus on covert actions is not a mutation of U.S. foreign policy, but rather its base, especially since the public got all upset about little police actions like Vietnam.

The terrifying point (one among many) is that the genocidal success of Operation Desert Storm has validated, in the eyes of the American public, every despicable deed—clandestine or otherwise—carried out in the name of National Security. No longer will the secret government need to be so secret. This time we've vanquished that twenty-year old guilt complex—absolved ourselves of the shame felt, apparently, not for brutalizing a population, but for not brutalizing *completely* enough. George Bush hoped and prayed for a Third World scapegoat on which to inflict our military prowess and sweep the ghosts of Vietnam from the national mind. This time we won. This time we fought without "one arm tied behind our back." With Operation Desert Storm, the American boys weren't shown bloody and lost in some heathen jungle--they were enthusiatic, well-supported, and very few of them were dead. The antiseptic war...But antiseptic for whom? The truly grisly figures are ones that will never pass the lips of an American Journalist.

Of course the media went to great lengths to portray the Iraqi military as cowards, belabouring their low morale. What a nice cinematic contrast to our gung-ho platoons who were having so much fun liberating Kuwait that they sent word not to order a cease fire...the retreating troops were so easy to shoot at. Of course, it was disappointing that the Iraqis didn't put up much of a fight at the end. Kind of anti-climactic. I guess, in light of their sound tromping, that no one should care how manyIraqi soldiers are dead.

*

*"Our troops will not be asked to fight with one hand tied behind their back."*

— George Bush

**In Vietnam:**

- 4,600,000 tons of bombs were dropped.
- 400,000 tons of Napalm were used.
- 11,200,000 gallons of Agent Orange were sprayed.
- 12,000,000 acres of forest were destroyed.
- 1,921,000 Vietnamese were killed.

**What Does Bush Mean?**

*

But our boys are back, and we're glad to have 'em home again. Target stores have yellow ribbons on their brown paper bags, and Thrifty's has Flag pins at every register. Don't worry about the fact that most of these enlisted men and women, disproportianately poor and/or African American are coming home to families who couldn't pay the mortgage while they were gone. It doesn't matter that most of them won't have jobs to come home to since the economic base of this country has bottomed out. That's the price you have to pay, right? You wanna have a war, you're gonna have to make some sacrifices. There's a good number of people on the street tonight who know all about the Vietnam Syndrome, and they're soon to be joined by another generation of America's military finest. Perhaps its time the Marines changed their credo to "the few the proud and the homeless."

Those of us who cared that it might happen again never really thought it would. Any and all media watchers said the same thing...'there could never be another Vietnam because the media, 1000 times more mobile today, would be there, sending home the pictures that the American people couldn't bear to see... the public would never stand for it.' Know what was wrong with that assumption? The Persian Gulf was *not* another Vietnam. It was the awards show for the Multinational Mafia...the come-as-you-are, high-profile, secret war. It had all the right actors, all the appropriate sets and network news graphics allotted to a world crisis. What it didn't have was accurate information, uncensored pictures, or an ounce of reality. The made-for-T.V. war, the made for Newsweek war. David v. Goliath. Go George. Way to be a man.

So how is the mainstream "consensus" being presented in the wake of this apocalyptic election ploy? An article in *The San Francisco Chronicle* entitled, you guessed it, "The End of the 'Vietnam Syndrome'" delivers some hair-raising testimony from military personnel--teary-eyed and moved to near-religious ecstacy with the success of Bush's Holy Crusade. Says Major Baxter Ennis at Camp Black-Jack, Saudi Arabia, "I think this war has healed the wounds of the Vietnam War. Our country really came together spiritually." Wait a minute. 'Healed wounds?' 'Spiritual Convergence?' Jesus, if that's the lift of one war, imagine what a nuclear holocaust could do for the national mood. Then there's the voice of caution, presented in *The Chronicle* as *the* critical voice, which argues that we shouldn't be *too* enthusiatic about this latest mass murder. We should maybe hesitate a bit before trying this again because next time, asserts Paul Maslin, Democratic consultant, "The enemy may not be so clearly defined, and the situation may be more cloudy." *More* cloudy?....O.K....The ultimate vote of confidence comes from Robert Hess, commander of the Veterans of Foreign Wars post of Garden Grove, CA: "Once people see how well things like this can turn out, I think people will be willing to do more of them." Great...more fun for the non-"coalition" countries of the world to look forward to.

So, it looks like this most recent victory for the multinational hired guns is just the beginning of straightforward, big-stick aggression. Now,the Presidential/Military complex has no need to rein in its agenda of world domination. Why keep a popular idea a secret? Yup, Bush has heralded in the New World Odor...and its smells like hell.

MRR NEWS
MAY, 1991

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# Coping With Unrest In The Soviet Union

## Gorbachev Turns To The KGB and...

*By Joel Wing*

The KGB has always been a pillar of the Communist Party of the Soviet Union. When the USSR was first created in 1917, it was the KGB's predecessor, the Cheka, which ensured the success of Lenin's revolution. President Mikhail Gorbachev, following Lenin's precedent, has relied upon the KGB for support. In recent months, this reliance has grown as President Gorbachev has placed the KGB in charge of dealing with the array of nationalist movements in the Soviet Union's republics that are threatening the unity of the country. To Western commentators, the increased powers given to the KGB mark a turning away from the country's reforms and a move to the right. President Gorbachev's actions, however, are not necessarily a conservative swing but could be interpreted mainly as the actions of a leader attempting to preserve his country.

In 1982, Yuri Andropov, the head of the KGB, was appointed party secretary of the Soviet Union. Rather than keeping with his predecessors' policies, Andropov began a series of reforms in an attempt to revitalize the country. These reforms were maintained by Andropov's protege, Mikhail Gorbachev, and culminated in the present day *perestroika* policy. (Don Barnett, "Has the 'New' KGB Shed Its Old Skin?" *Christian Science Monitor*, 2/6/91; Amy W. Knight, "The Future of the KGB," *Problems of Communism*, November-December, 1990, p.22; Jeff Trimble, "Moscow's Big Stick," *U.S. News & World Report*, 3/25/91)

The loosening of political controls in the Soviet Union under *perestroika* allowed for the expression of suppressed nationalist feelings throughout the country. Beginning in 1988, various nationalist groups began emerging in nearly all of the country's fifteen republics. Nationalist movements in Lithuania, Latvia, Estonia, and Georgia all began calls for independence from the Soviet Union. The Ukraine issued calls for greater autonomy from Moscow, while the South Ossetian Autonomous Republic demanded to secede from Georgia and stay within the union. The rise of nationalism also led to clashes among various ethnic groups. The republics of Armenia, Azerbaijan, Moldavia, Uzbekistan, Tadzhikistan, Kirgizia, and the Nagorno-Karabakh Autonomous Region, Fergana Region, and the Osh Region were all witnesses to this growing ethnic unrest. These movements posed serious problems for President Gorbachev as they challenged the authority of the central government and the unity of the nation. (Bruce W. Nelan, "The Bad Old Days Again," *Time*, 1/28/91; Andus Pork, "Global Security and Soviet Nationalities," *Washington Quarterly*, Spring 1990, p.38)

To cope with these problems, Gorbachev looked towards the KGB for stability. Beginning in early 1990, the criminal laws within the country were toughened, while the KGB was placed in charge of coordinating all internal security forces. In December, 1990, former KGB general, Boris Pugo, was named Interior Minister as a move to further enforce central government control over the country. Along with heightened legal powers, the KGB also resorted to force and subversion to achieve its task. In January, 1989, the KGB ousted the nationalist government in Georgia by organizing

Continued Page 2 Col 1

## ...Secures The Nuclear Arsenal

*By Tom Bell*

On Sunday, March 17, 1991, Mikhail Gorbachev's referendum on the future state of the Soviet Union went to the voters. This move by Gorbachev was believed to be intended to bolster his position and the way in which he is attempting to keep the crumbling Union together. However, the referendum question, which reads, "Do you consider it necessary to preserve the Union of Soviet Socialist Republics, in which human rights and the freedom of people of all nationalities will be fully guaranteed?" was voted on by only four of the fifteen republics. Six republics, including the Baltics, refused to take part in the voting at all. The other five - Russia, Azerbaijan, Ukraine, Uzbekistan and Kazakhstan - either changed the referendum question or added their own questions to the referendum ballot. Kazakhstan went as far as changing the referendum question entirely, asking its citizens if they felt it were necessary to keep the Soviet Union together at all. The underlying motive was a call for increased sovereignty for the republics. (Francis X. Clines, "The republics on the referendum," *New York Times*, 3/17/91)

Although the Gorbachev referendum was passed by the voters, the effect hoped for had been lost. In fact, the referendum ended up pointing out the fragility of Gorbachev's hold over the Union and the growing tide of independent minded republics.

With the failing economy and growing discontent in the republics, the future of the Union, even with the referendum, is still in question. This then brings up another point that is important to keep in mind: The Soviet Union still has one of the most destructive nuclear arsenals in the world. In light of this, any question as to the ability of the central government to control its republics and the nuclear weapons therein is cause for concern.

The Soviet Union, as of the end of 1990, had approximately 10,880 strategic nuclear warheads and up to approximately 30,000 warheads overall. Although the vast majority of these weapons are located in the relatively stable Russian republic, many strategic as well as tactical nuclear weapons are based in republics where ethnic unrest and independence movements have flared. Since early 1990, the Soviet Union has moved to safeguard its nuclear weapons in some of these areas. In January, 1990, elite Russian airborne units were sent to positions around Baku, the capital of Azerbaijan, which is the site of nuclear weapons storage facilities. This move was taken to protect them from ethnic unrest in the area and the possibility of seizure. On November 27, 1990, President Gorbachev issued a series of executive orders that were designed to prevent the republics from controlling nuclear weapons on their territories. In a major move indicating the Soviet central governments concern over control of their nuclear forces, Soviet officials, following the rise of ethnic clashes between the Armenians and Azerbaijanies and the independence movements in the Baltic republics of Latvia, Lithuania, and Estonia, began removing nuclear warheads from these areas to storage facilities in the Russian republic. The Transcaucas area is home to storage facilities for tactical nuclear weapons such as artillery shells and short range missiles. The Baltics are home port for many Golf II class nuclear missile submarines as well

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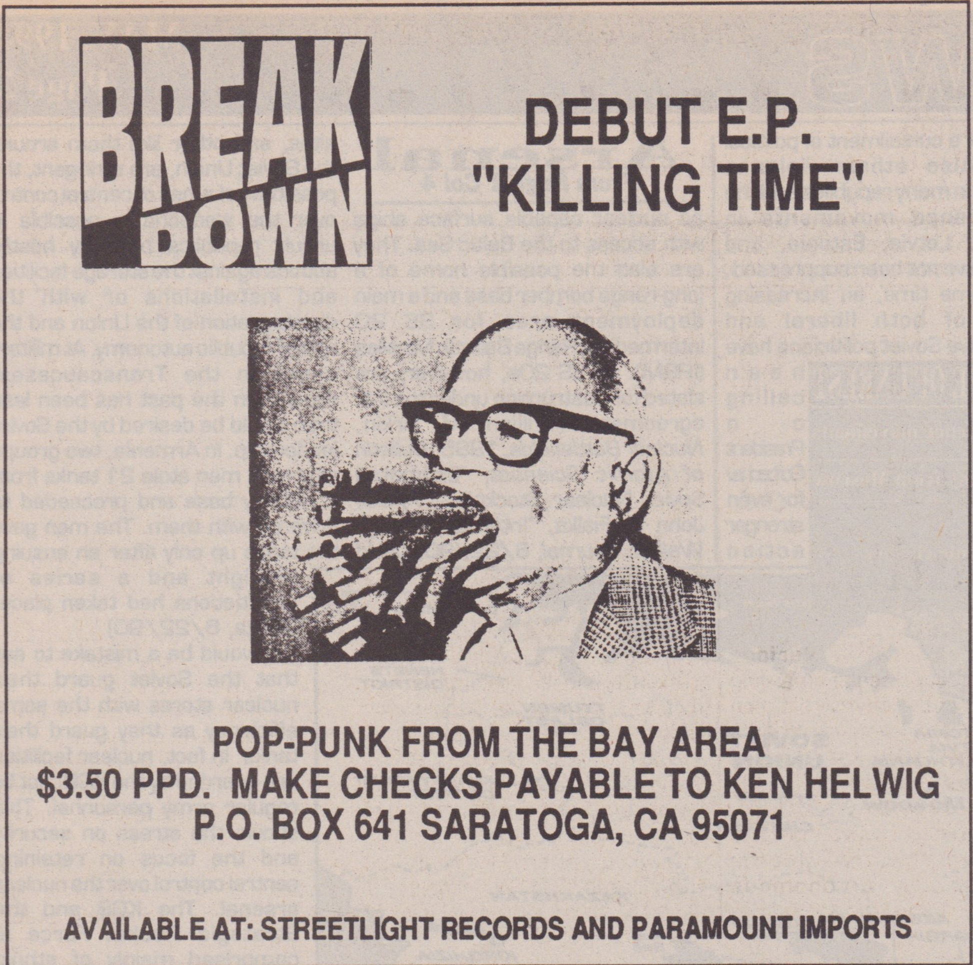

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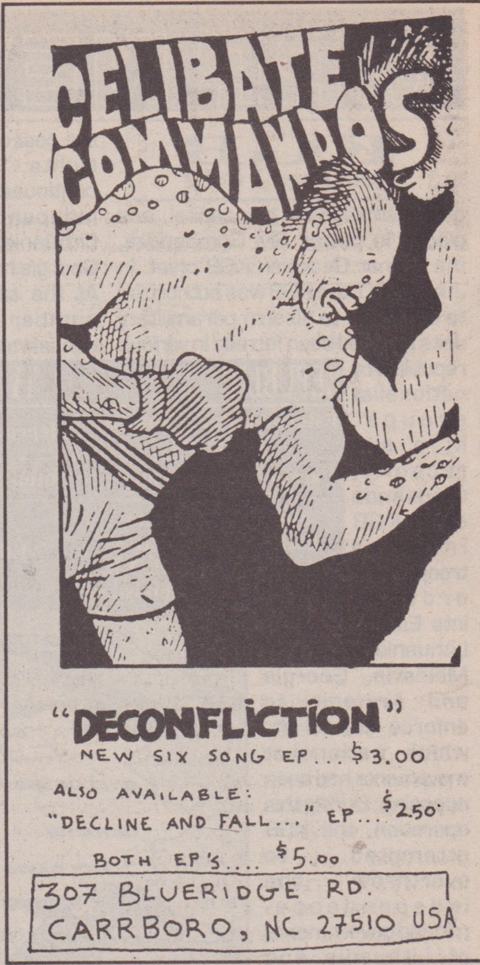

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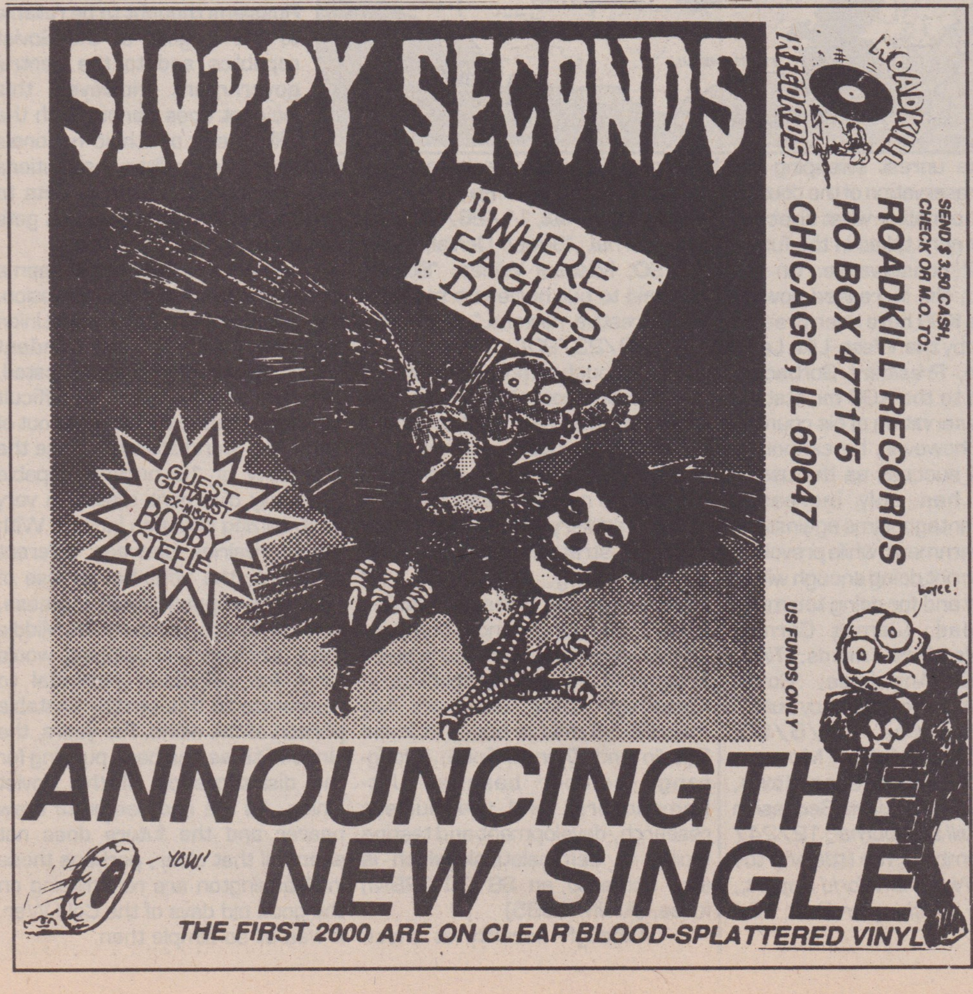

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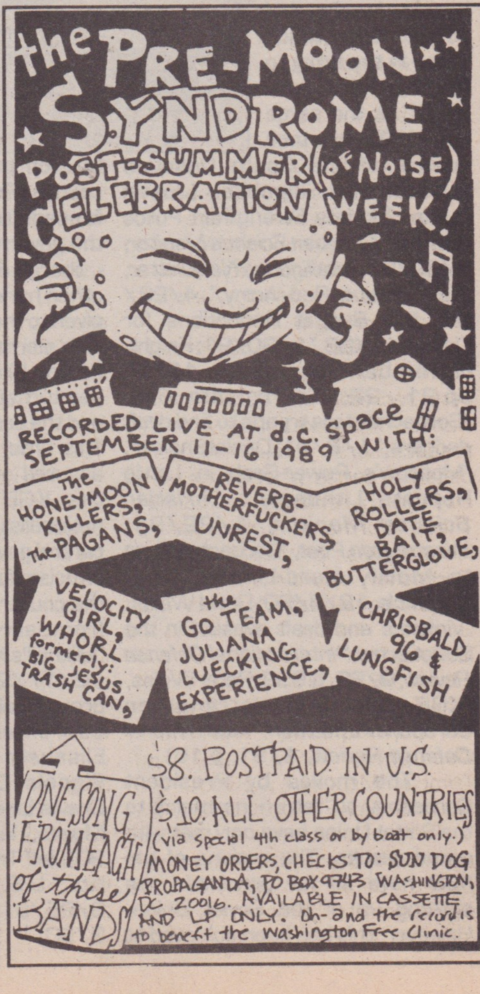

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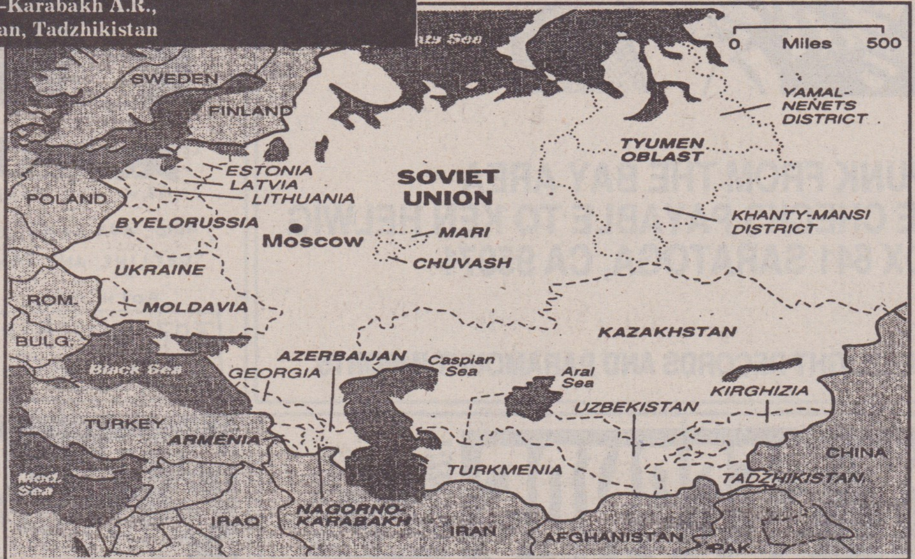
## KGB

From Page 1 Col 2

demonstrations in the capital, and placed in power Givi Gumbaridze, the former Georgian KGB chief. In July, 1990, the KGB was authorized to use force to disarm paramilitary units that had been formed in various republics by nationalist groups. Most recently, thousands of KGB interior troops were ordered into Estonia, Latvia, Lithuania, Ukraine, Moldavia, Georgia and Armenia to enforce the draft, which nationalist movements had been opposing. During this operation, the KGB attempted to overthrow the independence-minded governments of Lithuania and Latvia by forming rival governments which called in the army to enforce law and order. At the same time, KGB units took control of the South Ossetian Autonomous Republic. (Justin Burke, "Soviets Strengthen Police Powers," *Christian Science Monitor*, 1/30/91; *Intelligence Newsletter*, "KGB versus Red Army," 4/26/89, "No Budget Reductions for Defense & KGB," 1/30/91; Knight, November-December, 1990, pp.21, 22; *Sacramento Bee*, "Gorbachev tells troops to find draft dodgers," 1/8/91; Daniel Sneider, "Moscow's Power-Grab in Latvia Repeats Lithuania," *Christian Science Monitor*, 1/22/91; *Washington Post*, "Gorbachev Acts to Mollify Hard-Liners," *S.F. Chronicle*, 12/3/90; David Weiss, "Violence and draft evasion in the Soviet army," *International Defense Review*, 9/90, p.939; Peter Weiss, "KGB and MVD strengthen Gorbachev's position," *International Defense Review*, 1/91, p.16)

| REPUBLIC | TYPE OF UNREST |
|---|---|
| Estonia, Latvia, Georgia, Lithuania | Independence movements |
| Ukraine, Kazakhstan | Autonomy from Moscow |
| Moldavia, Armenia, Azerbaijan, Kirghizia, Nagorno-Karabakh A.R., Uzbekistan, Tadzhikistan | Ethnic clashes |

The moves by President Gorbachev to return normalcy to the Soviet Union have only met with mixed results. The actions of the KGB have so far prevented the splitting up of the Soviet Union. However, this has been achieved at the cost of a curtailment of political rights. Also ethnic violence continues in many republics and the independence movements in Lithuania, Latvia, Estonia, and Georgia have not been suppressed. At the same time, an increasing number of both liberal and conservative Soviet politicians have been calling on President Gorbachev for even stronger action to stop the unrest sweeping the country. Preservation of the country is needed no matter what direction the government takes in the future - liberal or conservative. On the other hand, the increased powers given to the KGB have been greeted with alarm by the West. Like Lenin before him, President Gorbachev has turned to the KGB for stability and the preservation of his country. This time, however, he cannot be assured of success as the use of the KGB has only increased nationalist antagonisms against the central government, while provoking criticism for not doing enough within the country and for doing too much from abroad. (James Carney, "Mikhail's New Best Friends, "*Time*, 12/17/90; Ann Imse, "Soviet groups calls for emergency rule, " *Sacramento Bee*, 12/6/90; Elisabeth Rubinfien, "Moscow Signals Domestic Crackdown, Draws Line On Moldavia Secession Moves," *Wall St. Journal*, 12/24/90; Jeff Trimble, "Too little and too late," *U.S. News & World Report*,, 3/25/91; *Washington Post*, 12/3/90)



## Arsenal

From Page 1 Col 4

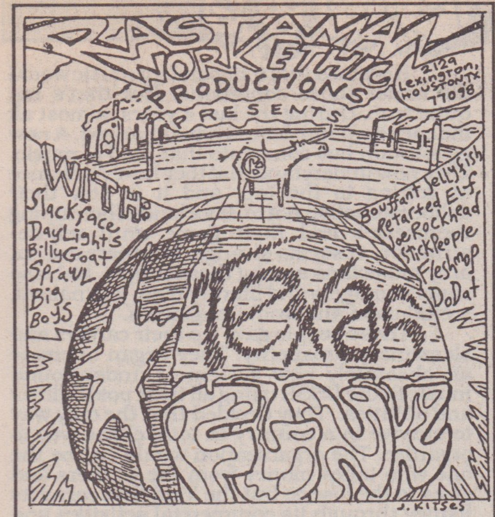
as nuclear capable surface ships with access to the Baltic Sea. They are also the possible home of a long-range bomber base and a main deployment area for SS 20 Intermediate Range Ballistic Missiles (IRBM). All SS 20s, however, are slated for destruction under the INF agreement. (William M. Arkin, *Nuclear Battlefields*, 1985; *Bulletin of Atomic Scientist*, "Estimated Soviet Nuclear Stockpile," 7/90; John J. Fialka, "Internal Threat," *Wall St. Journal*, 6/22/90; David Remnik, "Gorbachev acts to retain control of nuclear arms, *Washington Post*, 11/28/90; *Wall St. Journal*, "Soviet Denial," 10/11/90; Michael Wines, "Soviets are said to pull nuclear arms from some restive regions," *New York Times*, 6/23/90)

Although removal of a number of warheads constitutes a positive move on the part of the Soviet leadership to retain control of its nuclear stockpile, it only addressed the tactical nuclear weapons, such as the artillery and short range missiles; strategic weapons such as the long range SS 18 Intercontinental Ballistic Missiles (ICBM) and long range bombers and their payloads were still in place in some of the restive republics. In Kazakhstan alone, there are two main SS 18 missile bases at Imeni Gatello and Zhangiz Tobe, a long-range bomber base at Ust-Kamenogorsk and the nuclear research, development and testing facility at Semipalatinsk which is also home to an SS 20 (IRBM) force. (Arkin, 1985)

Although security at these sites, and other like them around the Soviet Union, are stringent, the possibility of a loss of central control over the weapons is possible in unruly republics both by hostile actions against the storage facilities and installations or with the disintegration of the Union and the rise of republic autonomy. At military bases in the Transcaucases, security in the past has been less than would be desired by the Soviet leadership. In Armenia, two groups of armed men stole 21 tanks from a military base and proceeded to drive off with them. The men gave the tanks up only after an ensuing firefight and a series of negotiations had taken place. (Fialka, 6/22/90)

It would be a mistake to say that the Soviet guard their nuclear stores with the same efficiency as they guard their tanks. In fact, nuclear facilities are guarded by the KGB, not by regular army personnel. This shows the stress on security and the focus on retaining central control over the nuclear arsenal. The KGB and the Strategic Rocket Force is comprised mainly of ethnic Russians thought to be reliable to the largest of the Soviet republics and to the central government. However, this incident does denote both the willingness of ethnic nationals to attack Soviet military installations and the inability of the Soviets to control the situation before it gets out of hand.

President Gorbachev seems to be trying to hold back an explosion, the disintegration of the Soviet Union into autonomous, independent states. As the referendum indicated, Mr. Gorbachev is in a difficult position. If this explosion gets out of hand, the world stands to face the possibility of 15 nuclear capable ethnically divergent states, a very destabilizing situation indeed. With ethnic rivalries between different republics, the potential for use of nuclear weapons would increase, and with ties to nations of the Middle East, nuclear technologies would have an increased potential to proliferate to this terribly unstable portion of the world. For years, the United States has been pushing for the disintegration of the Soviet Union. As the end seems to draw nearer and the future does not seem all that clear, perhaps those in Washington are reminiscing on the good old days of the Cold War. It was all so simple then.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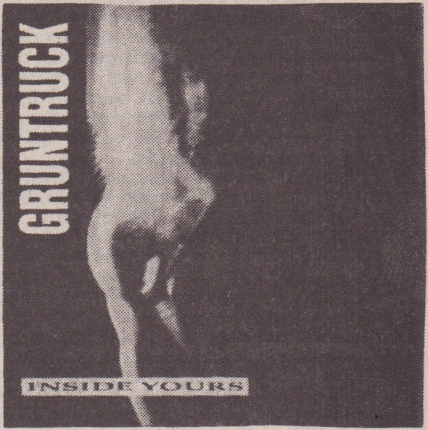
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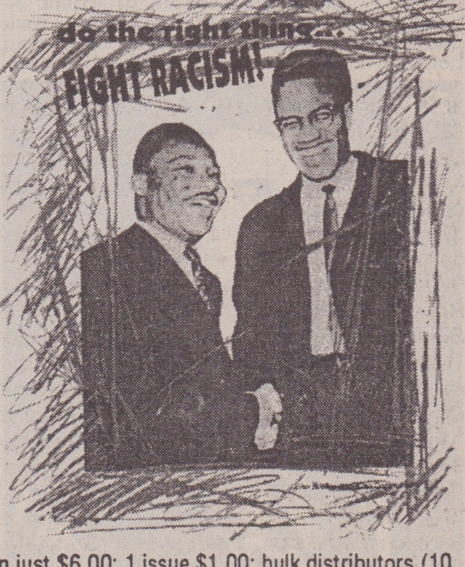
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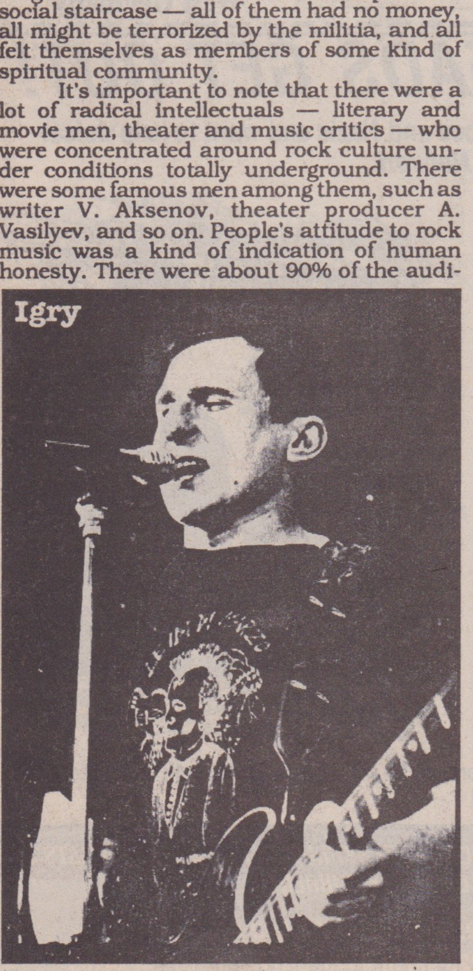
### An overview of the USSR underground scene

The story about Soviet independent rock music might have been written in an optimistic tone 3 years ago, but now it seems to be a somber one. Changes in societal life, connected with democratic reorganizations, bring not only victories but also some disillusionments for non-commercial rock.

Before "perestroika" the system of independent music organization in the USSR had no connections with official state institutions. Rock music recorded in flats by nonprofessional audio technicians, copied by numerous audio studios and immediately spread throughout the country. In all large cities and some small towns there were groups of people fanatically devoted to that kind of music. They organized illegal concerts, collected tapes of that music and photos of musicians, retaped songs and interviews with their home tape recorders. Some underground magazines were published here and there. Usually there were 5-10 type-written copies with hand-glued photos and pictures. Rock groups travelled through the country as 'relatives': they were adored, they ate, drank and slept on the bare floor in someone's flat. The "stars", and the "beginners" were on the same step of the social staircase — all of them had no money, all might be terrorized by the militia, and all felt themselves as members of some kind of spiritual community.

It's important to note that there were a lot of radical intellectuals — literary and movie men, theater and music critics — who were concentrated around rock culture under conditions totally underground. There were some famous men among them, such as writer V. Aksenov, theater producer A. Vasilyev, and so on. People's attitude to rock music was a kind of indication of human honesty. There were about 90% of the audience at the concerts who knew each other by sight and those meetings played the role of a kind of club.


Igry

Changes were felt in 1987. Most of the "high level" groups such as AQUARIUM, KINO (Cinema), IGRY (Games), and ALICE, found themselves at the top of a pyramid of glory, money and success, all in the twinkling of an eye. Everyone who hoped to make easy and evil money by the scandalous popularity of underground heroes rushed in to the indie rock sphere. There were professional managers, reporters, cooperative officials, hucksters, and publishers of posters and calendars among them.

Tour organizations all over the country were drawn for super-groups (the rock stars), and then the hard work began. There was work until complete exhaustion: 3 or 4 concerts per day in Siberian and Middle Russia tours, contracts, tours, records...

A gulf between super-groups and musicians of "independence" extended with every day. The system of amateur rock clubs that was assembled by 1988 cracked by suffering financial losses. And then the people who percieved rock culture as a form of expression of their social and political ambitions left that sphere. Rock music became more and more non-political. The muscians began to lose optimism in perception of life and they became disillusioned about what they hoped to accomplish with their music.

The independent scene had lost mass audiences by the middle of 1989. Half empty concert halls became standard for the independent rock concerts. Proletarians, who have lost human shape during "perestroika", wanted only bread and shows. Large provincial stadiums tirelessly hosted a variety of lip-synched shows. (The super-groups don't actually play live, they perform to their record. Sometimes it's not the original group on stage at all. One band by the name of Tender May reportedly has over ten different groups who perform "live" under the same name.)

The noose around the neck of independent music tightened. The concerts were over. Numerous cooperatives and youth centers who were so active at first, ended the mad kind of business after some financial loses. Private audio studios in towns scented the profits in copying music of commercial groups and raised their prices to the skies. In Moscow, one working hour in a 16 track studio cost about 80-100 rubles. (This is equal to the monthly wages of librarians and kindergarden teachers). Groups must pay about 6,000-10,000 rubles to record their album. That sum looks like the Nobel prize amount to an underground musician. The prices for the hiring of concert audio technicians and for renting of concert halls are also unreal. They exceed twice or three times the cost of all tickets even if it's a sold out show. Such mad prices prevail in the market of musical instruments.

State monopoly in disc producing set musicians on their knees. The state firm "Melodya" is the only one who can transfer records from tape to vinyl. They demand that musicians pay for the recording of their master tape themselves and then they must present all their copyrights to Melodya. They don't pay anything to the composer or musicians and don't even compensate the recording expenses. Moreover, they deprive musicians of their rights to have their own opinion about cover design, texts and combinations of songs on the vinyl. Many musicians refuse to make discs forever after they have passed through that "hells crucible".

State TV and radio organizations don't like underground groups either. Total corruption on Soviet TV dislodges any group from the struggle for popularity if they can't pay a few thousand rubles for a one-minute rock video. It's so rare when any TV team displays its interest in something unpaid, and it becomes a nation-wide sensation. After that, all independent fans discuss that program for a long time.

It seemed that independent music would die under those conditions. But that's not quite true. During the last 4 years, almost all independent musicians have changed. A new generation has come into that kind of music. They now understand that they have no chance at getting to the top, and it is now their deliberate action not to. It's a kind of hermitting themselves and their game until self-destruction. It seems strange, but there are not only musicians among these people, but also some managers and literary men, journalists, technicians and audio-engineers.

Those people gave up their careers and elementary prosperity. They began to create an absolutely new system of underground music in the USSR using all their possibilities and abilities. They decided that the only way to survive in a country in total chaos was to organize. The organization would not be the one who takes money from the winners and gives to the losers, but the kind that earns its money through its commercial activities and then gives the profits back to the musicians. It's an old tradition of our land. Many of the greatest cultural values of our country, such as churches and hospitals, theaters and museums, including the famous Tretyakov Art Gallery, were created in this way.

There are some organizations of that type throughout the Soviet Union. They have different names: Rock Club, Rock Board, cooperative organization AC/DC, and Aurora Magazine Festival Management in Leningrad, Rock Laboratories in Moscow, Rostov, Madadau and some other rock workshops, and rock organizations in other towns: Most of those organizations have collections of tapes and records of different groups. They also make publications and organize concerts and festivals. They are organizations of different range. Some of them can't buy a simple typewriter, but some put hundreds of thousands of rubles into audio and video recordings, into organization of traditional festivals and into production of discs and cassettes.

But what about those who are in the center of that business? What about those who are in the center of the underground scene in the USSR? Now let's cast a glance at some bands in different areas.

CENTRAL RUSSIA

### And now for some groups from Central Russia:

SECTOR GAZA, from Voronez has no connection with well-known land in the Near East. They've named their style as "punk-zlob-jazz". "Zlob" is a typical word in Middle Russia (Voronez, Bryansk, Kursk regions). It means a kind of self-confident and insolent attitude. It's typical music of the 50's but with a more modern flovor. Lyrics are full of every-day slang, abuse, wisecracks and black humor. They've had no real shows, but have released 4 studio albums: "Ploogie Boogie" (1989), "Punk from Kolhoz" (1989), "Jadrena Vosh" (1990), and "Scoundrelly Deads" (1990).

KRASNY OGUREC (Red Cucumber) is a mad individual with heaps of electronic and acoustic percussions. He cries some indistinct poems, accompanying himself on his drums. His lyrics are full of every days' shallowness without any humor. He's recorded 2 studio tapes: "Wooden Submarine" (1989) and "Pictures From Lifes Ordinary People" (1990).

KHLAM (Lumber) is a group from

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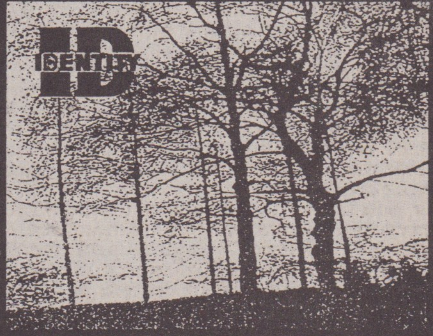

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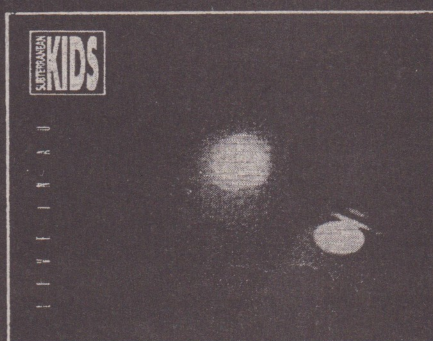

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**Red Cucumber**

CHUZOY (Stranger) is guitar punk without drums and a wall of noise from Kharkov. Vocals are hoarse cries and the lyrics are strings of sound and words. It's fancy-dressed "otvjaz" (emancipation).

DOCTOR KRUPOV is an interesting group from Krasnodar. They do punk with a blues base, some highly developed guitar and a modern mentality. They have beautiful strong vocals and "love" lyrics". They have recorded a studio tape called "Licensed to Shoot Harries" (1990).

G.P.D. is a group from Novgorod. They play traditional Soviet variety music, but their lyrics, based on social problems, are original and sharp.

RAZNYE LUDY (Different People) is a group from Kharkov. They used to be called G.P.D. This is one of the most interesting and most honest groups in the USSR. They play social and political kind of rhythm and blues with very hard poetry. It's minimalist expression but with furious and expressive energetics. Their hoarse vocals are on the brink of hysteria. There are not only musical but also social interests with this band, as their leader had big problems in his private life. They recorded a studio tape "Deserters of Love" (1989).

KMOITET ZASCHITY TEPLA (Committee for the Defense of Warmth) is a group from Kaliningrad that plays reggae and ska. Lyrics are all in Russian, most of them are associative and have a lot of abuse. Their singer, named "Oldier" is a real drug addict in life and his mentality and vocals are of a high rhythm flexibility. They have no studio albums, but some tapes recorded at concerts have spread throughout the country.

### Rock From The Urals

There can be no doubt that most of the best known groups in the USSR are concentrated in Sverdlovsk. NAUTILUS POMPILIUS was a supergroup in 1989. Now they have different members and are situated nearer to European capitals than before. But NAUTILUS has the style of Sverdlovsk rock music. All of the groups after them have had some kind of NAUTILUS influence. When at the height of their popularity, they won all hearts by their bright musical characters, wonderful and polished metaphors and "White Guard" exquisitement of its leader. They have captured the essence of those days: romanticism, anxiety and a shade of sadism. But now it's all in the past. Their latest concerts haven't been so successful and the concert halls are half-empty when they play.

CHAI-F's first songs were full of Leningrad fervor and were based on social ills. Their texts were malicious but later they changed. They began to play better and their music overcame politics. Their leader, V. Shakhrin, was a Comsomol (the Young Communist League) in the past. In 1990 they recorded a new album called "Ne Beda" ("It's No Matter").

CABINET left their musical and poetical mentality in 1985, but took their desire to participate in "tusovka" (rock-sessions) in 1991. It's very professional and competent.

If we consider that the most specific feature of Ural rock is musical provinciality, we can call NASTYA the most specific group. NASTYA sings lyrical ballades with soul and the aspirations of a young Russian lady. Thay have good voices and have very sentimental poetry. It's something like Suzanne Vega, but with much more feeling.

AGATHA CHRISTIE is a commerical copy of NAUTILUS. This is pops'n'drive music, nice faces, polished show and 60% of their songs are hits. But their obvious artificiality of their themes is a serious barrier to their success.

VADIK KUKUSHKIN & THE BAND is hard, rythmic, energetic punk rock whose musicians have good technical skills. It has cutting and sarcastic poetry about social problems.

APRELSKY MARCH (April March) is the most professional group from Sverdlovsk, with hard and exquisite music, inventive arrangements, lots of keyboards and academism in their style.

**And now a few words about groups from another Ural center, Chelyabinsk**

The NOVY KHUDOZHESTVENNY ANSAMBLE (New Art Ensemble) was founded in 1987 by vanguard painters. Its members are changing all the time. They use elements of happening, pantomime, poetry and theater of nonsense. Their music is a fusion of jazz, acoustic guitar styles, rock and ethnic music. They have considerable orientation to psychoanalysis. They have had 6 concerts.

BRYZGY (Spray) have great stylization in their music and show. They attempt to create a national atmosphere through the grotesque of folk primitive art. They have a tape-album called "Dryzgy" (1989).

RUDA (Ore) and 4K (4K is an abbreviation of Extraordinary Committee). These groups from Ufa are the rock veterans of their town. They do traditional and ordinary melodic hard rock with the fervor of the 80's.

TREST (Trust), from Perm, are a new band. They have a modern mentality that synthesizes punk rock, reggae and new wave, but their low professionality prevents proper incarnation of reggae aestetics.

ISPORCHENY PRODUCT (Tainted Product) is a new group from Perm. They have impertinent poetry, a minimum of music and a noisy theatrical punk show. To all appearances, it's a parody of native punk styles.

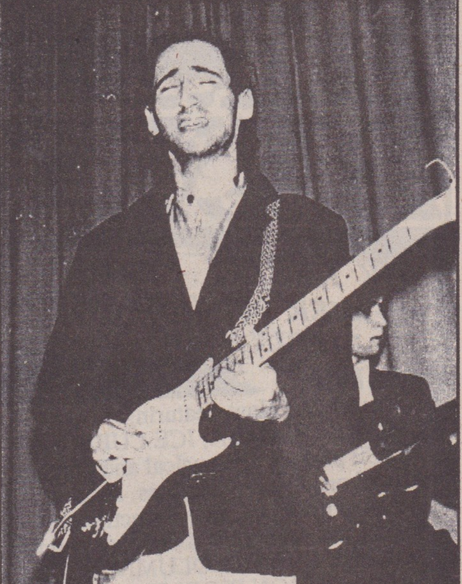
PUTTY is a group from Novosibirsk. They play punk with rythmic drive sounds and hoarse vocals. They use some Russian folk intonations and they radiate high energy. Their song "Girls in Red Kerchiefs" achieved nation-wide popularity.

BOMZ (an abbreviation of Without Appointed Place of Residence) is a hysterical punk group from Novosibirsk with social/erotic lyrics and lyrics about every day life. Their vocals stretch from squeal to wheeze. They have an exotic image: all of them wear torn clothes and act like infinite idiots. They have high energetics and have real "otvyaz" (emancipation). They have no studio recordings, but tapes of a show recorded in 1988 have spread through the country.

VOSTOCHNY SINDROM (East Syndrome) is an old-fashioned guitar-style group from Magadau with some features of U2. Vocals play the role of one of the musical instruments. Their image is under great influence of a hippy's aesthetics. They've released three studio albums: "Studio 13 on Nose" (1988), "With Keys (1989) and a compilation album (1990).

**Baltic Republics (If they are still part of the USSR):**

**Estonia**- NE ZHDALY (Weren't Expecting), a group from Tallin, Estonia, plays traditional Jewish rock with crude rhythms and great performances and arrangements. Their texts are full of irony. They have a hard punk base colored by a mastery of musicians.



**Nezhdali**

J.K.M.E. I think you've read about them in previous issues of MRR. From Estonia, melodic punk rock. They have 2 EPs, "Tere Perestroika" and "Pieni Mies, Iso Tuoppi", as well as an LP "Kylmälle Maalle", all issued from Finland.

ROOVEL OOBIK are also from Estonia, and have a 7" "History Of The USSR."

**Latvia**- The most unique phenomenon in the development of the Riga, Latvian rock music, it's more than quarter century history. The first band was created in 1961, before the "Beatles" era. One of that previous beat-groups, EOLICA still exists though in different quality,

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# Scene reports

the groups, their attempts for consolidation were few. The first step had been done according to all the rules of partisan war, the traditions of which are strong enough for both Russian and Lettish peoples. The fact is, that the participants of the group TILS ("Bridge") turned out to be the owners of the vacant house and the possibility of getting the apparatus. Then, the most considerable rock groups of Riga's "underground" were attracted. And the results were as usual -- the authorities didn't expect such insolent steps behaviour and the punitiue army came to the place too late -- all the musicians of the group DOPINDG and even observers got away in time in the bus far from that place. And after this, the playing on the territories of Latvia for this group was forbidden.

This session was considered to be the first concert of Riga's rock club, though it was founded a bit later — in July 1983, and originally was called "The Section of Musical-Esthetic Education" in the traditions of ideological directions of that time. It's necessary to say a few words in favor of Riga's city Comsomol -- the most progressive gorcom (city comsomol) in the world. For this organization gave its support in the battle with organization of culture, it gave it's lodging and did a lot of good even by not interfering in the affairs of the club.

Some other groups joined the groups, playing in Iezava, and such picture took place: ATONALY SYNDROM (atonal) playing "avantgard", DGALTARANG (classic music), ACL and SALVE (jazz and art-rock), THE TRAIN HAS GONE and PYLGRIM (different versions of hard-music), DSELZELCH ("Railway") (punk), DSELTENIC PASTNICKI ("Yellow Postmen", wave), etc.

And gradually small concert halls, became too small for all those who wished to go, and the first festival was held in the Amber Palace for 300 persons, where the traditions of Riga's sessions used to be born: the full absence of militia guarding, and organizing only by means of musicians themselves and the members of the club.

So the Latvian groups were few, to be exactly true, there were only two of them at that time. The first was DSELZELCH, playing very loudly, aggressively, in a high tempo, often not in a right way, but defiantly. The soloist of the group, the tall blond-haired young man, dressed in punk style, was especially good, sometimes shocking the audience in Riga and Leningrad in 1985. And then for all that young generalion there came another ordeal -- the service in the Soviet Army.

And ROCK-N-ROLL BAND was probably the only one among the rock-musicions of the second generation who managed to reach the best time, more favorable period, even keeping their youthful energy and love for rock-n-roll.

While speaking about the groups of that time, it's necessary to remember the group ATONIC SYNDROM, which was always one of the first, playing at the sessions. Their concerts were based on the principle — from improvisation to the theme. Nobody (musicians nor listeners) knew what would come out of it. The compositions included some elements of theatre performance, the listeners used to be involved into that peculiar musical happenings. Unfortunately, the group disintegrated in 1985, but from time to time the participants of the band used to meet again for various forms of activity.

But after all, the most popular group at that time and for the whole history of the club was the group THE TRAIN HAS GONE (one of the participants of the group was A Jabimovich-Jahim, the future president of the club) . The idea of the group was in playing the music of old good bands, and composing their own songs. In such a way, the birthday of the most remarkable group took place — with the joyful and gloomy, conditional and social, extreme music. If we'll add to this — piercing guitar sounds, elements of metal-rock, exposing texts, forceful manner of playing, sometimes incredible, amazing clothes, it will be easier for you to imagine the full phenomenon of that outstanding rock group

The next group, which appeared by the initiative of that very person, Jahim, in 1985, was called CEMENT. Their style was based on the music of rhythm-and-blues rhythms and rock-n-roll, texts (the beatniks of Soviet official poets) on the interesting scenery implementation. Their line-up and repertoire changed during the years, but the conception didn't change and now the musicions call themselves neo post-punk. And the group included only those musicians, who made the greatest influence on the maintaining and development of Riga's rock club.

By the way, about the division of the power in the group and the club: it was based on the principle of Republican Monarchy. Theoretically, it's the monarch who rules and whose functions include the speeches, participation in different official measures and inspiration the love to his people. The vice-president of the Council (Parliament), the main achievement of which is the bringing the legal profit from sessions, is in charge of all other practical affairs i.e. the organization of sessions, the delivering and loading of the apparatus, searching for the hall.

The fact was that "there was a box that opened of itself" -- every member of the club had to pay 2 roubles in a month -- the dues (subscription) (according to the system of virtuous societies) which permitted visiting the next club meetings free of charge. This system had been working till 1988, and inlerrupted only under the influence of the changes in the economy in the country.

External political course of the club was based on the keeping the contacts with progressiue movements inside the country. However, among those friendly groups being invited, the representatives of hard rock were absolutely absent -- that was done with the purpose of contradiction of the new world outlook to the "hardened", monolithic hard music. Riga's own "domestic" hard rock representative, the group PYLGRIM, as well as CEMENT, was the leading band, and in the connection with the length of hair — as well, and even more — no other groups all over the country had such length of hair. down to the waist. There was "gayish metal" trio DICHLOFOS, making satire on such a gloomy sides of our life as the hangover or the break of sewerage. Now the names of metal groups are different and they sing about love.

In 1986 the group DICHLOFOS came to its end, and the first session with the group SPEZ BRIGADA (Special Team) (the group of Bulderaiskij rock) took place. "Bulderaiskij" is a region in Riga where the military troops and submarines are located. Their music was influence by the music of Rolling Stones and the texts reflected the lives of workers and their needs — the themes of alcohol, drugs, motto and slogans. The group was claimed as the most popular at the festival of 1987.

After the 1987 and nowadays, the new groups haue come on the scene. KART-BLANSH has the tendency towards the punk style of the Stranglers. The priority of social theme takes place in the texts. The contrast between the vocalist and piano-player is presented very vividly in the scene embodiment.

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What else? The tea parties on Tuesdays, the meetings on Thursdays, a couple of sessions in a year, three independent rock magazines: Off Screw, Aids, The Small Earth, a sometimes doubtful regular page in the local youth newspaper.

What about the future? For this question it's better to answer by the words of A. Jahimovich: "Let's hope that something will happen, though it may not happen -- it's difficult to say something definitely..."

By S. Volchenko

FINLAND
JHF

Jumalauta! Another Finnish scene report already? Why the fuck not? Well here goes...

The AMEN album should be out soon, it has already been recorded but it has been delayed because it has to be remixed.

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RYTMIHAIRIO also will have their album out any day now, I have just heard an advance tape of it and it kicks ass. The album title is "Surman Siipien Havinaa" which roughly translated means flying wings of death. RYTMIHAIRIO means mistake rhythm or heart attack rhythm. ROOVELOOBIK are from Estonia. They have played in Hungary, Finland, and at the new music seminar in New York. They have two singles and a cassette. Their names means robber nightingale in English. They have a cool underground/art/college rock sound. LITTLE MARY MIX UP are an all girl band with a poppish kinda sound. They have so far released one single and one album. THE FUCKIN WORLD have been around quite a few years. Their first EP was self released. From 1987 to 1990 they have released four singles and two albums. Their latest album is titled "gun policy". They have a great energetic late punk/post-punk sound. J.M.K.E. from Estonia have two singles and one album. The album will soon be licensed to the English label COR for England and continental Europe. Their first single "Tere Perestroika" topped the Finnish charts and was the first punk single there for several years. They have received fan mail from Jello Biafra. Their debut album was the first hardcore record from the USSR. HITMEN 3 have a four track EP with an amazingly crucial '77 punk sound. WALTARI have a cool 12" four song EP with one song that sound like a mix of Beastie Boys/Faith No More and old punk and three songs that sound like old Black Sabbath if they had been a punk band. You can get records and more information fo all of the above band by writing to their label Spinefarm/ Stupid Twins, PO Box 301, 00121, Helsinki, Finland.

The WORMS started as a trio in 1985. They have gone through some line up changes and have a new bass player and three guitars now. They have an EP, a demo tape, and a new single coming out soon. Their sound has also changed from a faster harecore sound to a slower punk sound. For more info, the demo and EPs write to Pekka Mähönen, PO Box 69, 40101, Jyvaskyla, Finland.

TURUNTAUTI (the Disease of Turku) have been playing out a couple years. They have a demo on which they sing in Finnish but it comes with a lyric sheet in which the lyrics are translated to English. Their sound is sort of like '77 pogo dancing punk with an early hardcore edge. They can also arrange gigs in Finland for foreign bands. So all you bands out there now have no excuse not to come to FInland on your next European tour. Write to them at Jace, My Llymaentie 43, 20810. Turku, Finland.

BACKSTREET BELOW have a female singer and a cool underground pop sound, something like the Pixies. By the time this is published the 69 EYES will have their 2nd single out on Gaga Goodies and their first single licensed to an english label. Write to 69 Eyes c/o Gaga Goodies, PO Box 361, 00121. Helsinki, Finland.

Every other thursday is brutal disco at the underground club. They play noise, punk, new wave, etc. Another new thing happening is the clone zone party, sometimes it is at the Cave Club on wednesday nights but perhaps the location will change. They play techno rock, new wave, such as Front 242, Alien Sex Fiend, and Ministry. ALso at the underground club is a reggae party every Monday night. Recently I finally got to see NE LUUMAET, the Finnish Ramones live. Fucking great show, amazing, almost as good as the real Ramones, I pogoed like crazy the whole show. Also playing at the same gig was a cool band called Pojat. They have been around a year and have released a crucial album and single. they have ass kicking '77 punk sound sorta like a mixture of the Ramones and the Boys. Keep your eyes peeled for an interview I have done with them for MRR. Now for a correction in my last scene report I mentioned a band called PERHONEN. The band I was talking about is actually called DUN-DELION. they have a great melodic hardcore/punk sound A new place for gigs is the backstage club on Monday nights. Admission is free. they call it metal mondays but so far mostly hardcore bands have played. Another fun place to hang out is a bar called Friday's. They play cool records like the Cure, Depeche Mode, and Sisters of Mercy.

The biggest radio station in Finland Radio City 96.2 was the first commercial radio station in Scandinavia. They started in April 1985 with 56 hours of programs a week and in October 1988 expanded to 24 hours a day. As well as playing a wide variety of music including a large amount of all forms of underground rock they have many publick service programs such as a weekly call in show to help people find apartments. Bands interested in having their records get airplay in Finland can send them to Radio City, PO Box 291, 00181, Helsinki, Finland.

HC ANDERSON are a hardcore band who have unique sound due to the fact that as well as the usual instruments they also use harps, marimba, and vibraphones. All their songs are very short and energetic. They have just released a 45 song album. You can contact them by writing to their record company — Stigma Levyt, PO Box 131, SF-24101, Salo, Finland.

LUONTERI SURF are a cool punk/hardcore band with a synthesizer. They have relased an album and a split single with POJAT. To contact LUONTERI SURF or POJAT write to: Ayshire Records, 51760 Nuutilamaki, Finland. LUONTERI SURF, POJAT, and NE LUUMAET have just recorded a three song Christmas single together under the name NE LUUPOJAT SURF. Each band wrote one song but they all play the three songs together. They just had a gig to celebrate the release of te record. ALl three bads did seperate sets and the EP together. To contact NE LUUMAET write to the singer: Joey Luumaki, Viljelijantie 4-6 D 116, 00410, Helsinki, Finland.

I was occasionally D.J.ing in the bar Kannas playing punk, new wave, industrial, death rock, and hardcore. Any other bars, nightclubs, concert promoters, etc, in the Helsinki area needed a D.J. please contact me. Bands, send me you records and I will play them when I D.J. Also Finnish bands and record companies please send me records, pictures, and information for future Finnish scene reports. I will try to make these reports as oftenb as possible, at least once every three months. My address is Nick Anarchie Carl, Pikalahetintie 3, A. 2., 00620, Helsinki, Finland and my phone number is 752-0003. A big hello and what's up? to all my friends and many thanks to all the bands and record companies for their assistance. Moi moi!!!

STOP THE PRESSES! Late breaking tour news update! Finnish punk invades Germany@ The WannaBees are off to Germany on tour, several of these gigs will be with those punk gods, the LURKERS! J.M.K.E. have managed to escape Estonia long enough to go on a german tour starting January 24 in bochum and ending February16 in West Berlin. The tour also includes a February 2 gig in East Berling and two gigs in Denmark on January 29 and 30. The J.M.K.E. tour was arranged by the German concert agency D.W.A.R.F. whose address is Nordanlage 21, W-6300, giessen Germany. Their phone number is 0641, 39028 and fax 0641, 38628. I'll Finnish with a quote from the press sheet "this tour is probably the longest one for an Estonian band since the nostalgic trips to Siberia (ha!)!!"

Ne Luumaet

## CZECHOSLOVAKIA

Ahoj from Czechoslovakia! This scene report is, I think, an historical on, because you can read here, that LPs do exist in Czechoslovakia of alternative bands. During '90 was made first LPs of underground and HC/punk bands. So, from the beginning:

In MRR 88/90 I mentioned a comp. "Punk 'n' Oi! Rebelie," an LP of VISACÍ ZÁMEK and a double LP of MCH BAND "Es reut mich f..." already. Today is possible to find also:

Best LP, which was made in CS till now is LP of MICHAEL'S UNCLE called "The end of dark psychedelia." Very good HC, good sound, excellent opinions. Interesting guitar and - these vocals! This LP is one LP in CS made quite independent. M.U. is one band, which made its LP by itself from master tape to mixing to cover to distribution.

And SKIMMED, they made a 12" EP by themselves also. But their music is one big ball of noise, but that ball is staying in one point, without any movement.

SANOV I has an LP out too, very good songs, but bad quality of sound. But every-

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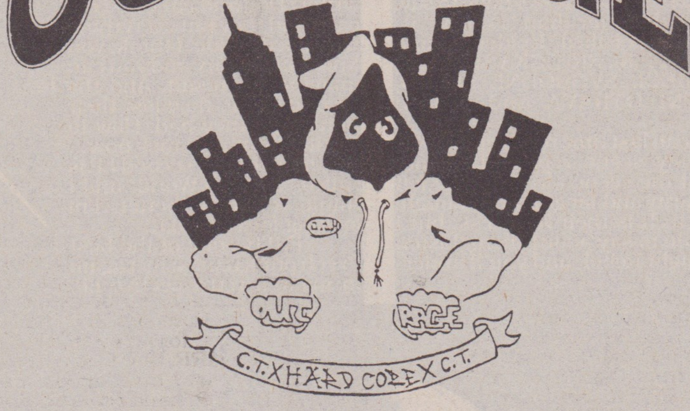
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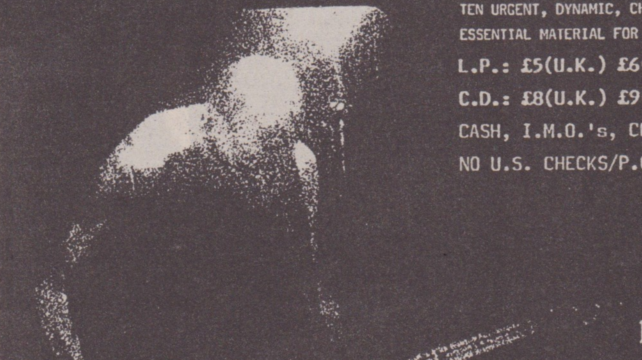

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body likes their LP, they're really great! In June '91 they're going on tour to California, co if you want to invite them to your club, write as soon as possible to Petr Ruzicka / Konevova 213/ Dubi 1/ 417 01/ Czechoslovakia. Further two punk compilations rised under further two commercial labels, which are going to make money from punk rock. AG Kult made comp. "Action Punk" with SANOV I, SVOBODNÁ EUROPA, TEMELÍN, TELEX, PLEXIS, DO RADY and ZÓNA A. I have to say, that this LP is good, better than "Rebelie" is. And the second one is called "Epidemie" and you can find there S.P.S., KRITICKÁ SITUACE, WANASTOVY VJECI, SVOBODNÉ SLOVO, PLEXIS, AKUTNÍ OTRAVA and ZELINÍ KANIBALOVÉ .

Today you can last time read the PLEXIS about here, in my scene report. They are absolutely out of the scene already. The left for money, popularity and for girls and enough, they're proud of it. It is their business, but I have nothing more to say about them. Listen to their LP "Midnight Rebel" and you'll understand me.

Sanov I

Ozw

UZ JSME DOMA made two LPs, first is out already, the second will be out soon-- in February, I think. On the stage they're great, I like them very much, buth their first LP is not their own sound. It's called "In the Middle of Words" and I feel it's like one story written by one Czech writer. Dog and cat cooked a cake and they put everything they liked inside. I think, you know such story and you can imagine the result. And the second thing, they lost their punk soul they had. How to say it, alternative rock now... yes, maybe. The second LP is called "Unliked World" and I think, it will be better. I'm looking forward to it.

F.P.B., one of the best Czech punk bands, met again to make a retrospective LP. Three guys from F.P.B. are going on in UZ JSME DOMA now. The ending of shooting after they made one gig in Prag. Five years they're splitting up after. The invited another old band, which doesn't exist today, girl's band DYBBUK. And PSÍ VOJÁCI and UZ JSME DOMA played there too. Really great show, F.P.B. are the best punk band till now, enough when they don't exist already, they're the best and no band overcome them till now here. I'm a little bit sentimental....

In underground is out LP of PULNOC and LP of E, a band from Brno. And PULNOC made a split SP with GARAZ.

One of last really underground band in Prag OZW made an EP, very, very good. I hope they'll make an LP too.

A young and progressive and RÁNY TELA was in October '90 on European tour, first Czech alternative band, which passed with its music through Europe. Their tour was, I think pretty successful, they played in France, Italy, Switzerland and Holland. In January '91 they're going to studio to make stuff for LP.

PULNOC came back from their second U.S. tour in November. In NYC they became pretty popular, told me Thomas Hamlin, drummer of COPERNICUS

First European tour are going MICHAEL'S UNCLE(in February), AKU-AKU (in March, they've already stuff for LP already) and SANOV I(April in Europe and June in U.S.A.). These European tours is preparing Black Hand, so if you want to help me and invite bands to your club, write to my address.

In last time we saw many great bands here in Prague and in CS, MURPHY'S LAW (U.S.), HOLY GUNS, INC.(great HC from Italy), LA MUERTE(Belgium), ANHREFN (Wales, perfect punk rock, I think, I can say, that I saw SEX PISTOLS!!!) and many others.

So, that's all for now, if you are interested in some LPs, or more information, articles and photos about, write to my address: Black Hand / Petr Bergmann / Korenskeho 13 / Praha 5 / 150 00 / Czechoslovakia. And some other addresses: MICHAEL'S UNCLE / Kotelna / Na Porici 14-16 / Praha 1 / Czechoslovakia. UZ JSME DOMA / F. Wanko / Slezská 39 / Praha 3 / Czechoslovakia. AKU-AKU /L. Zedník / Jankovcova 20 / 415 01 / Teplice / Czechoslovakia.

And some new fanzines exist. Sracka is a zine of guys from Olomouc. Articles about bands, punk movement, vegetarianism and stuff like this. There are 10 issues out, I think. Malarie is the newest one, also Punk Revue with many photos. My zine Scene Report is out, number 3 already. I'm doing it with a drummer of SANOV I, Fred and his friends from north of Czech. But on one fanzine is in English, they're in Czech language only. First issue in English will be out in January (Scene Report — For West). So , that's really all, take care and write, write, write!

# MOROCCO

Hi, this is Lük Haas again, this time coming back from Morocco in North Africa, and as I suppose you're all wondering what's happening there music-wise, here's what I found: traditional music is incredibly strong out there. It's a king of very repetitive, hypnotic-like music played mainly on oud, a chord instrument with a bassy sound, with arabic vocals. And besides its acoustic form, you got its electrified coundterpart, heavily influenced by Algerian rai music. There's one band called AFLAK who plays this music, but almost exclusively on synthesizers, they call it "Morocc'n'roll"! Politically aware bands like NASS AL CHIWAN or JIL JILALA play acouustic traditional music. OK, not to the music you MRR readers are more accustomed to: the rock scene in Morocco is truly very poor. Most of the young guys I met where rappers, but they told me there was no rap band there. There's one blues rock/hard rock band called CRIMINAL FUN, I also heard there's a heavy metal band called METALLICA!! (they're not ashamed!!!). I already hear you "let's forget about this country and let's go back there in fifty years...", but you're wrong: the first Moroccan punk band was forming at the time I was there (december '90) and by the time you'll read these lines, they'll probably have recorded their first home-made tape. They're call ed SKYZO and the guy who originated the project is Tarik, the guitarist singer who spent about nine months in Amsterdam, and whose father was playing in one of the first Moroccan rock bands back in the 70's. If you want to contact them, write to: Tarik Daou El Makane/ 44 Boulevard de Paris/ Casablanca/ Morocco.

Now, to the political/ social situation there: as some of you may have noticed in the news, last december was a "hot" month in Morocco, with demonstrations in cities like Rabat, Fes, Meknes, Marrakech, demonstrations against bad housing (most inhabitants of the cities live in slums). The government answered by sending out the troops which killed several hundreds demonstrators. In return, tourist hotels, buses and cars were burned and shops were plundered. Hundreds of demonstrators were arrested and rejoined the political prisoners who were already in jail, some for years. The King (supported by the Americans and the French) has always used the violent way to solve the country's problems. Now the streets are quiet again, with lots of policemen patrolling around, lots of spies and buses full of armed soldiers in combat clothing parked near the medinas (old parts of the cities) I think that's all for now, thanks for your interest, have a nice day.

Lük Haas/ 28 Rue de Soultz/ 67100
Strasbourg/ France

# AUSTRALIA

**Perth-** Hello and welcome to another scene report from the little, clean sleepy west coast town of Perth. The scene here seems to be picking up of late, with more people organising gigs, performances, etc. Even people/groups who in the past have had no contact with the HC scene are joining their talents and a few things are actually getting done. The Actor's Centre is a relatively new venue, as well as having thrash bands the centre also serves as a venue for a wide spectrum of performers to express themselves in an environment free from dickhead bouncers, dress regulations, ridiculous door prices, etc. Perth's longest running HC radio show 'Hardcore' has been grounded as the university station that organised it has temporarily been taken off air due to lack of cash. Believe it or not we have had a few punk/HC radio shows, though at the moment there is only one called 'Discord' which plays many a classic raging toon; very diverse covering all aspects of our scene — from grindcore to straight edge to melodic punk. Bands interested in having anything played should write (address below). Unfortunately Perth has no worthwhile labels or distribution services, although this may be changing very soon. We do have a couple of tape labels which I will mention later.

Now onto bands. CINEMA PRAGUE are a band I mentioned in issue 92. They are great fun and great musicians who mix many styles of music to obtain a fresh, snappy, happy sound. The band has just completed an east coast tour plus have recorded some stuff for an upcoming LP, complete with a bag of goodies to accompany it. If anyone enjoys variety then they should contact CINEMA PRAGUE via George at the address below. CUCULAINE POWERHEAD are a great new band who also mix a variety of styles but are definately heavy hardcore along the lines of Deviated Instinct, Celtic Frost, Sound Garden and other churning dirge. Someone told me these lads had plans on doing a split LP with CINEMA PRAGUE. CUCULAINE have also added the services of an ex-Storm of Perversion guitarist, giving them a more crossover sound. The current guitarist has either taken up second bass or vocals (as the band was totally instrumental before). Should be great, can't wait to see them with the new line up. No demo out yet but they have a great rehearsal tape. THOU GIDEON are another new band who have been banned from virtually everywhere. This band relies very heavily on shock tactic stage shows as their music ain't too hot, kind of like early Birthday Party. Some of the stage acts include eating small live fish, eating dogfood, wanking, spitting, rubber dolls, etc. Lots of pseudo arty dada shit. The band also has an autonomous performance collective called Anal Birth, great fun for all the family! THOU GIDEON have two tapes out and plan to tour the east coast. RESOLUTE have been doing nothing for the past year. I don't even know if they rehearse anymore, although the guys in the band told me they've changed the name, music and outlook and now its more techno grind metal along the lines of Morbid Angel, Bolt Thrower and Napalm Death. Don't even know what happened with their three LP deal with Nuclear Blast Records from W. Germany. Stuart (ex-PESTILENCE) and myself are trying to get a band together. We've had two practices, kind of abrasive weird Septic Death stuff. We plan to use a lot of tribal beats and even shit like an angle grinder and blow torch to make it something different. If you like heavy tortuous thrash with originality write to us. Lyrics are pro envirnoment, animal rights, human behaviour....everything that we find important, both politically and personally.

Lovers of extreme noise must check out ZITBASTARD, they are influenced by early Sore Throat, Seven Minutes of Nausea, Sea Monkeys, etc. They're a concept band focused on a geek the band members personally know and whom they lovingly call...zitbastard. Another noise band BLOODBOWL haven't played for more than a year, this band only played one gig and what a killer it was. Sounding very much like UK noise merchants Undersiege. I'm told the band aren't going to do any more live shows and are just going to be a studio band. They've also changed musical direction, incorporating rap. PESTILENCE are defunct again as the drummer decided to fuck off back home when they were in the middle of small eastern states tour. If PESTILENCE get another drummer they may continue. Pity as the band just started up again not very long ago. RUPTURE have about four releases coming up. An EP on Resistance Productions from Switzerland also a comp LP on the same label; a split LP on Egocentric (formerly TNT records and tapes) from W. Germany; and an EP on Off The Disc Records (who put out the Fear of God and Infest EPs. RUPTURE started off playing intense Infest, Carcass and Filthy Christians influenced hardcore though the latest stuff is more classic power punk, like Discharge and Anti Cimex. RUPTURE would probably be the only gigging band at the moment with political/socially minded lyrics. RUPTURE aren't very popular locally but it seems they're becoming very popular overseas. If you like full on intense

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thrash leaning to the early-mid 80s check them out. Speaking of early punk/thrash RUPTURE and PESTILENCE members have a new band called...wait for it. MOB 48. Yes you guessed it they'll be ripping off Mob 47 songs plus stuff like Discard, Confuse, Protes Bengt and very early Discharge. I mentioned this band in my last report so if you miss "Why", "Realities of War" and "Never Again" this may be the band for you. Lastly there is another new band called CYNICAL FURY. I've not seen them live yet, someone told me its a mixture of Black Sabbath with generic hardcore.

Zines, well at the moment there are about four: Getting Ugly which has four issues up it's sleeve. The layout is messy but it's a pretty good read. Number 3 has short interviews with Satanic Malfunctions, Atrocity and Reaccion Corrupta. Alma Stune is a great zine, issue 2 is out with Atta, CUCULAINE POWERHEAD and PESTILENCE. I haven't heard much from Freakzine although it's a great read which covers a wide spectrum of alternative music. The first issue of my zine Extinction (formerly Only Human) should be out while you're reading this. Mainly an interview zine it has Deviated Instinct, Sanctions, Jesus Exercise, RUPTURE, Razorback and Industrial Suicide. Lastly there are a few labels: Graves in Our Minds which put out the S.O.P LP on EMI, they haven't done anything since that release. Spastic Tapes which has the RUPTURE demo for sale aswell as an excellent comp tape of Perth thrash bands past and present titled "Yuppify or Die" My label Extinction Tapes has the PESTILENCE demo and two live shows on a tape as well as a live RESOLUTE tape, both come with fold out covers, lyrics, etc for $5 ppd.

Ok people that about wraps it up. If you happen to come across any Perth HC at least give it a listen, if you thought that all Australia has to offer is the Hard Ons and Vicious Circle then you're very much mistaken. I'd just like to say these thoughts on the Perth scene are very personal ones, if someone else wrote a report they'd probably give you a totally different picture. Love and peace, Kim. PS: Here's some useful bits of information just before I give out the addresses. RUST are playing support to the Ratcats and have lost the services of their bass player. A replacement has been found and fits well into their Dinosaur Jnr/mid period Discharge sound. The self titled RUST demo is well worth checking out. Punk as fuck GOON GUT BABIES are still going with a new vocalist but I hope they've improved on their dismal Vice Squad/ Chron Gen sound. PINK FLUFFY BUNNIES are still going although they haven't played in ages. They play very complex metal (Voivod) with a 60s psychedelic feel. No vocalist.

Addresses: CUCULAINE POWERHEAD/ 55 Regency Drive/ Thornly/ WA 6108. GOON GUT BABIES/ 46 Birdswood Ave/ Como/ WA 6152. RESOLUTE/ PO Box 271/ Greenwood/ WA 6024. BLOOD BOWL/ 3-345 Barker Rd/ Subiaco/ WA 6008. CINEMA PRAGUE/ 29 Milson St/ South Perth/ WA 6151. RUPTURE, Alma Stune zine, Spastic Tapes, Discord Radio Show/ 58 Mattlock St/ Mount Hawthorn/ WA 6016. ZITBASTARD, Getting Ugly zine and tapes/ 7 Katrina Terrace/ Kelmscott/ WA 6111. PESTILENCE, Extinction zine and tapes/1 Mudalla Way/ Koongamia/ WA 6056. RUST/ 4 Perina Way/ City Beach/ WA 6015/ Australia.

**Adelaide-** Greetings to you whoever/ wherever you may be!!?? Ok, some news from Adelaide for you to consume. Casualties since the last scene report are THE SHANKS, THE PEOPLES DRUG, TOXIC AVENGERS, DOOMSDAY HOUR, which is a real shame and also SCUM ERECTIONS have vanished so I'm not sure if they are taking a break or have broken up? New bands on the block include WEB OF DECEIT, KULTURAL KOMPOST, BUNGY ESCARGOTS, THE BEARD IS WEIRD, COMPLETE DISORDER (originally called GOBSQUAD) and the established bands still playing about the place include THE PLAGUE, HOT TOMATOES, THE BACCHAE, GRUNTER, IRON SHEIKS, GSD, YOG SOTHOTH, LUMINOUS GREEN SNOW, HOOT MCLOOT, HELL, CLOWNS OF DECADENCE, LIFE AFTER REAGAN, LICK MY LOVE PUMPKIN, DISCIPLES OF DEATH, MARTIRE, and now doubt one or two others that I may have forgotten. Fanzines/publications from Adelaide are DNA (Australia's longest running zine) which usually has local news/gossip and good interveiws with various Australian bands. Harry from DNA is also a good source of obtaining records from and has catalogues/lists available every few months, contact can be made by writing to Harry/DNA, PO Box 602, NTH Adelaide, SA 5006, Australia.

Sprak is a combination of music/ film/ video reviews and interviews and is put out by Kami, a one time resident of the northern territory and who use to publish the Noise, Noise, Noise fanzine. Contact Kami McInnes, PO Box 399, Kingswood, SA 5062, Australia.

Kultural Kompost

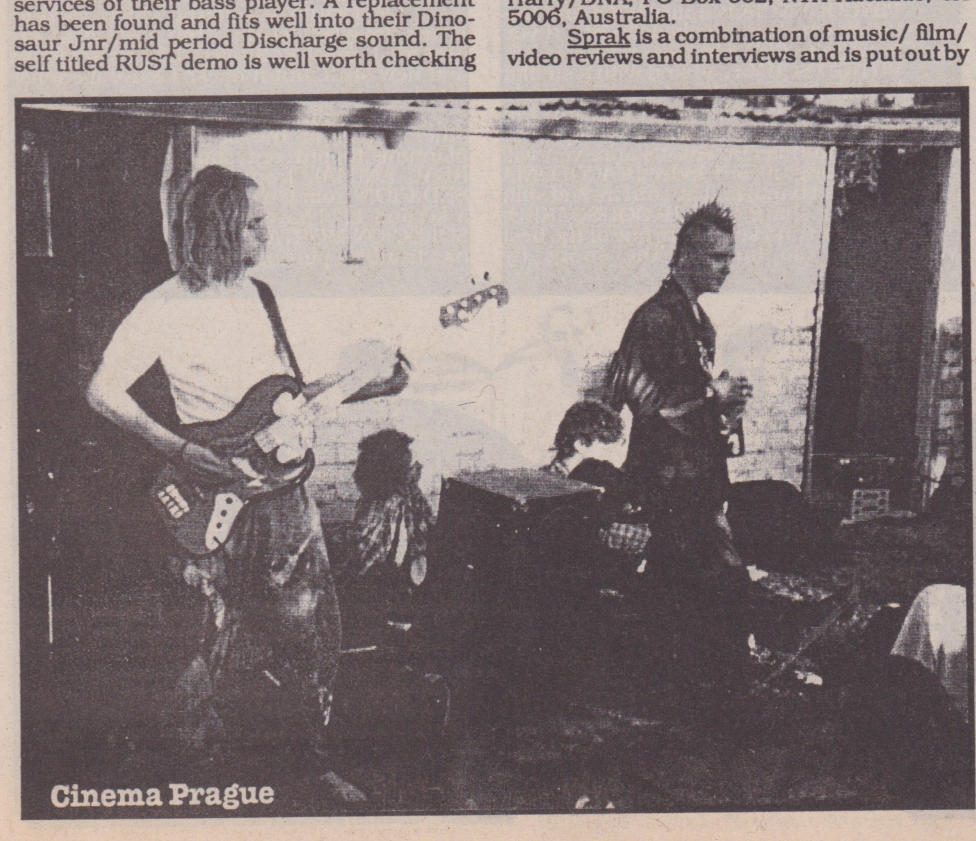
A new zine out of Adelaide is called God's Own Music which combines music/ politics/opinions and issue 1 is just out (December 1990) and looks like becoming a regular thing with an issue appearing about every 3 months at this stage and maybe more frequently as it get established. Contributions are lovingly accepted and the contact address is God's Own Music, PO Box 68, Edwardstown, SA 5039, Australia.

Another Adelaide zine is called Loudmouth but I haven't seen a new issue for awhile now, so I'm not sure if it still exists.

IRON SHEIKS have just released their second record titled "Do You Fancy Me?" on the Greasy Pop record label, the same label as WHERE'S THE POPE whe released their LP "Sunday Afternoon Barbeques" early in 1990. Greasy Pop can be contacted by writing to PO Box 136, Rundle Mall, Adelaide, SA 5000, Australia.

CLOWNS OF DECADENCE have done various recordings with the intention of releasing their own lp and they also have a couple of tracks on the "Overseas Connection" compilation lp on Double A records from West Germany which is due out by mid 1991.

Some other local bands appearing on the same compilation lp are THE SHANKS, GRUNTER, KUTRUAL KOMPOST. Local record label, Dominator Records, have some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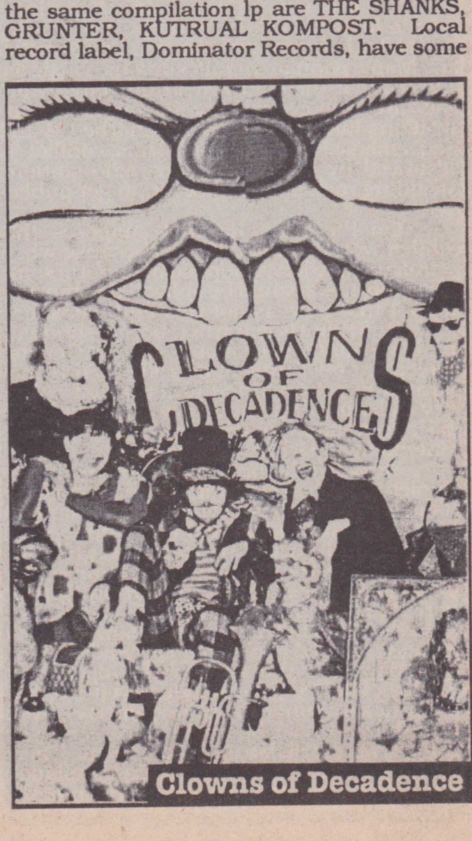

Clowns of Decadence

new releases out including HOT TOMATOES 7" EP and a MARK OF CAIN LP and still available are LP's by HOOT MCLOOT, HOT TOMATOES, ORDER OF DECAY, ADELAIDE Comp LP called "Are We Still Here?"

Also available on Dominator are an ep by ORDER OF DECAY, and cassettes by FILTHY SCUMBAGS and HAPPY PORPAY/ ANTI REASON (split tape). Dominator Records live at PO Box 743, Norwood, SA 5067, Australia.

KULTURAL KOMPOST have a demo available and include members of WEB OF DECEIT and THE PEOPLE'S DRUG. Musically KULTURAL KOMPOST play straight ahead, knee slapping punk in a thoughtful, sometimes sarcastic manner and can be contacted by writing to Simon Butcher, PO Box 126, Oakland's Park, SA 5046, Australia.

Adelaide also has a couple of radio shows playing "our kind of music" and these shows are heard on stations 5MMM FM late Wednesday nights and university station 5UV on the AM band on Tuesday evenings.

Spiral Objective is a distribution network set up to sell records at humane and realistic prices as well as tapes, zines, etc. and bring the rest of the world to Australia and Australia to the rest of the world, so if you are keen to get some Australian stuff, write to Spiral Objective, PO Box 126, Oakland's Park, SA 5046, Australia and enclose an IRC for a list of stuff. Well that's it until we meet again in Maximum Rock 'n' Roll land.

Cheers and Beers, Simon Butcher.

Hi, this is a report about what's happening in Mexico City. Actually, it's not very complete, but contains the most relevant so far. Many popular manifestations for peace and against the Gulf war in this city, white flags are seen everywhere and some demonstrations take place across from the US and Iraq embassies, apparently this conflict is advanced by politicians and radio stations including rock bands, as ever, to get publicity.

On the other hand it supposes this conflict would benefit Mexico because when petroleum market is stopped in the Gulf some other countries would be obligated to buy our oil, but that news is not very enthusiastic.

One thing is going to rebound seriously in this country's economy is the General Agreement on Tariffs and Trade (GATT) that permits to get imported articles that before very dificult to buy and now is possible, so this affects national companies that can not contend against the foreign ones.

Mexico city has a serious pollution problem, they are trying some emergency plans such as "A day without car", to plant many trees on the streets and public ways and national parks, so expelling polluting factories into the city and its suburbs, the greenhouse effect and acid rain are getting more dangerous day by day.

Now let's talk about some fanzines that circulate around here. Tajobase and Brigada Sobversiva are the ones wich appear frequently. They've got interviews with bands and articles about ecology and liberty, if you know how to read Spanish I recomend you contact and collaborate with them. There exist some fanzines that include a translation to English, but the mayority are into the Death Metal and have typical and boring interviews. It is a long time since PPR appeared, but it supposedly will be dedicated the national scene with the most complete directory and all that contains everything in the actual scene, but will take some time though.

Talking about PPR (Pure Fucking Noise). they manage a distribution of local stuff and they are thinking about putting out some stuff on vinyl and tape.

Another little label is Dirtorted Armony which has put out the Carcass 7" live EP (official) and Cenotaphs's 7" so far.

M.M. is a distributor too which is more interested in trade but just with non-profit distributors. They distribute almost all the local stuff and they are thinking about putting out some material on vinyl and tape, such as the 2nd pressing of the Nobodys Listens Anymore compilation 7", in this case on hard vinyl where appear bands like Fear Of God, Filthy Christians, Chronical Diarrhoea and 7 more.

Now let's see which bands from here have put out some material on vinyl or tape actually. ATOXXXICO had broken up before putting out its first LP, which is selling rapidly. It's got very good production and you can get it from the PPR address. Probably they will play several goodbye shows. ANARCHUS is one of the limited Mexican bands that have played in the US, it's 7" Final Fall Of The Gods you can get it on Rigid records from Florida or if you'd rather from the Distorted Armony address. They play ultrathrash with ragin vocals, probably they realize a tour in southern California and US through this year, so if you have a chance to see these crazy guys don't miss' em.

MASACRE 68 is the most popular local band in the HC scene, they put out the 2nd edition of their 1st lp that finished in a little period of time, have heard rumors about their break up, but even they don't know for sure about that yet.

PANDEMIA is a project band (now is just one member) and just put out a tape called The Worst Day of the Worse Year of My Life, if you'd like to hear something strange that could be defined like industrial/grind/ experimental, I recommend you this stuff. If you're interested just write to MM.

PSYCODENCIA is a new band and has its 1st 7"ep which is psychedelic HC. If you want it, write to PPR address.

PUTRID SCUM is a band with a similar sound to E.N.T., Sore Throat, etc. Their split 7" EP with CACOFONIA is out of print, but probably will be reissued with 500 copies so if you are into this current it's sure you will enjoy this strange record. Indeed CACOFONIA (anothr project band) just put out its 2nd split EP, in this case sharing with BLOODSOAKED, the production and sound are one of the best works made so far and the songs by CACOFONIA are really iintense and funny, so try to listen at least.

Pandemonia

SS20, after setting its LP out, had changes in the line up and the band changed to CADAVERES and in its presentations they play performance.

WRECKER is a band which plays intense thrashcore and put out a demo called World in Decay. If you really like high-pitched and aaggressive voices just listen to them.

XENOOBIA is the band which has been firmer (maybe because three of them are brothers), anyway its first LP has some old and new stuff, but it doesn't leave me interested.

That's all about local bands, there are other bands in the other states that are planning to put out something soon, like REAL ANIMAL from Monterrey, NL. and SEDICION from Guadalajara, Jal. which has a second LP. I haven't heard anything about SOLUCION MORTAL lately, I think they have had troubles putting out their stuff and they

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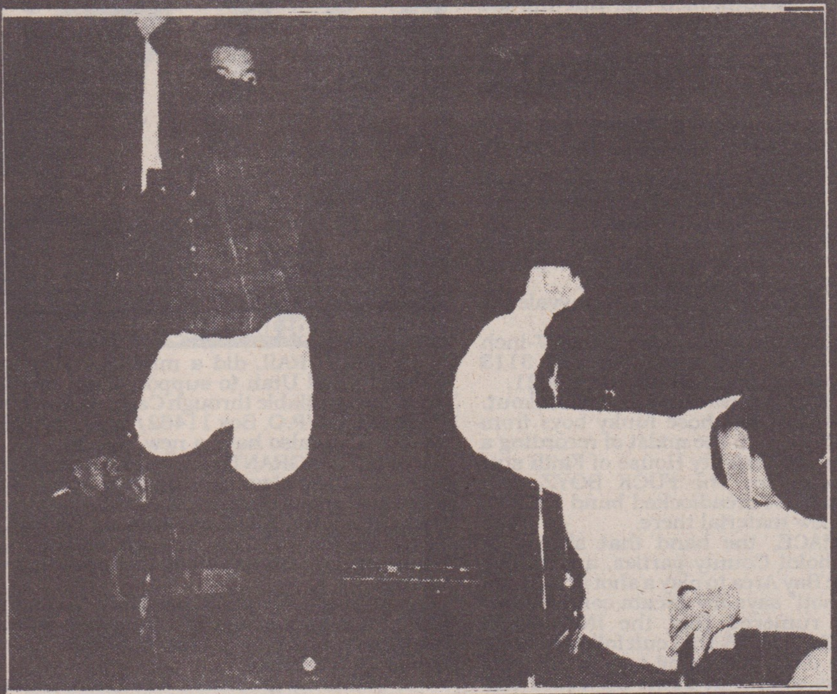

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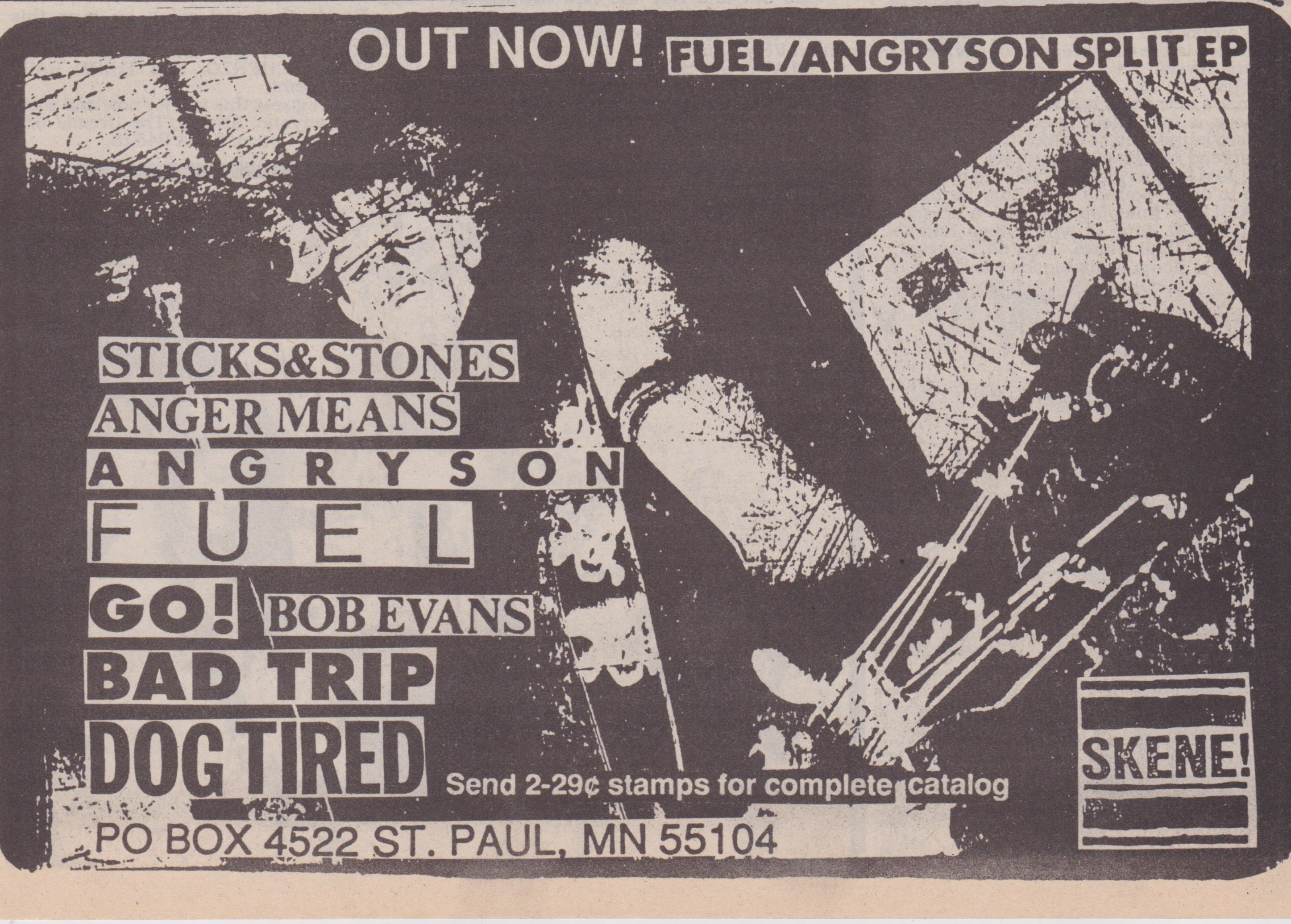

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# Scene reports

are looking for a label. They say their music has changed (they play boring crossover), but they say their ideas have not,we will see.

In respect to concerts, it is harder day by day to get right places to make them. In fact, I think the people are getting more apathetic and cooler with the bands and I think the bands are blamable because they don't search for other kind of audiences.

Well I think that's all for now, and I hope this report has been interesting and informative.

Addresses: BRIGADA SUBVERSIVA/ Ricardo Pino/ Apdo 13-441/ CP 01291 Mex DF/ Mexico... TAJOBASE/ Miguel Chavez/ Plaza de Loreto #27/ Dr. Alfonzo Ortiz/ CP 09020 Mex DF/ Mexico... PPR/ Jesus Jimenez/ Apdo 37-481/ CP 06603 Mex DF/ Mexico... DISTORTED ARMORY/ANARCHUS/ Jose Adolfo Lameran/ Apdo 19-648/ CP 03901 Mex DF/ Mexico... MM/PANDEMIA/ CACOFONIA/ Miguel Angel Cortes/ Apdo 17-808/ CP 11410/ Mex DF/ Mexico... WRECKER/ Raul Silva/ Circuito Circumvalacion Pte #79/ CD Satelite, Naucalpan/ Edo de Mex/ CP 53100/ Mexico... PUTRID SCUM/ Jose Luis E./ Planta El Fuerte #10/ Col. Electra Tlanepantla/ Edo de Mex/ CP 54060/ Mexico de ME#/CP 5#060.

Northern
California

I am sick of always reading about the same bands in the scene report so I decided to write one myself.

First off, ALL YOU CAN EAT, Devon Wajlemac's new band has a new demo. They also have a free show lined up at a San Francisco laundromat at which they will have a full spread of edibles (of course). They are getting paid for this gig by each band member getting to do 10 pounds of laundry for free.

AISLE 9 from Moraga had a unsuccessful So.CAl. tour in which they had to cancel half of their shows. They do, however, have a great demo available for $2. You can reach them at 164 Clayton Road/ Concord, CA 94520 or you can call Limpy at 415-376-7606.

ASBESTOS DEATH has found a new guitarist. They are working on a double 7-inch for Crust Records that should be ready in the summertime.

My Arcata connection tells me that BRENT'S TV have broken up, but the old band members are playing in a new band called DUKES OF BURL.

CAPITALIST CASUALTIES have been playing lots of shows in the Santa Rosa area. They seek to do vinyl.

DANGERHAUS, Roy's band, has a 7-inch available now. Pick one up before they move to New York.

THE DREAD are playing as a 3-piece now. They have been recycling much aluminum to get their 7-inch pressed.

DISCREPENCY has a 7-inch in the works. Their drummer is finally out of jail, so they should be playing again soon.

DRIPPY DRAWERS from Sunnyvale are going to record a new demo.

ELEGY from Davis have a new 7-inch out for $3. You can reach them at 3113 Eastern Avenue/ Sacramento, CA 95821.

FIFTEEN is recording a LP for Lookout.

FREAKSHOW, those funky boys from Redwood City are in the midst of recording a new demo at the mighty House of Faith studios in Palo Alto; The FUCK BOYZ, San Francisco's most dreadlocked band are also recording new material there.

GRIMACE, the band that shreds at most Humboldt County parties, are coming down to the Bay Area to play a shot at Gilman. "They are hot!" says my Arcata connection.

It is rumored that the INFAMOUS TRANSIT VAGRANTS, that cult followed band out of San Jose, are going to start playing some shows soon. Put down the coffee and play, boys!

Go out and buy the new MONSULA record.

NUISANCE have an awesome new 7-inch on Very Small.

PLATYPUS SCOURGE have a tape available for $2 from Criminal Tapes/ 1131 Howard/ Rochester, New York/14642.

SCHERZO also will have a 7-inch out via Lookout Records.

Aisle 9 (p: Murray Bowles)

THIRD RAIL did a mini-tour through Colorado and Utah to support their new album. It is available through Caffeine Machine Publications/P.O. Box 11462/ Berkeley, CA/ 94701. They also have a new bassist.

THE VAGRANTS are back! Craig Miller and co. will be playing again as soon as Nick (guitarist) gets a 6-string. Dave EC and Brain from THE VAGRANTS are starting OMNIPOTENT PRODUCTIONS through which they hope to put on shows and put out records and videos.

WD-40, Arcata's premiere hardcore band have broken up, but former members are now playing in a new ensemble called GARDEN WEASEL.

976 are a great new band from Mountain View. Call Scott at 415-949-1498 for a tape.

Bands that are going on tour this summer are: ALL YOU CAN EAT, THE DREAD, ECONOCHRIST (to Europe!), FILTH, MONSULA, SCHERZO, and THIRD RAIL. Watch for them!

Well, I guess this is it for now and sorry if I forgot anyone. Athena/The Dread/ 955 Alla Avenue/ Concord, CA 94518.

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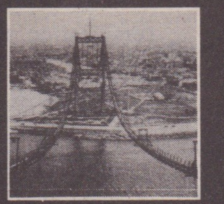

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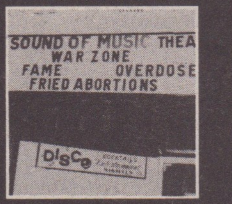

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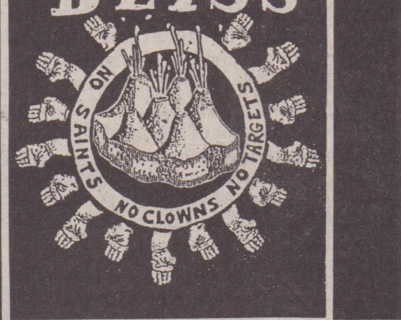

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# The Russian Rock Press

The history of rock journalism in the USSR is the history of its "underground". During the period of persecution of rock music, it was just impossible to put out a journal or newspaper devoted to this music. Very miserly information could appear sometimes in the state youth editions, such as Rovesnik ("Contemporary"), Komsomolskaja Pravda ("Komsomolskaja Truth"), Moscow Comsomolez ("Comsomol Member").

As a rule, those articles were incompetent, blaming rock music as the production of bourgeois show-business. But sometimes the young journalists that worked in these editions took risks with their careers and managed to give some information or translations on the themes concerning rock music.

All the information was usually edited in so-called "sumizdat" or unofficial editions which have greatly increased in the USSR since 1985.

The oldest among them are Rio (from Leningrad), Ucho ("Ear", from Moscow, Zombi (Moscow), Smorchok (Moscow), Rocksi (Leningrad) and others. Some of them disintergrated, others changed their names. Later on, a lot of other official, half-official, unofficial editions, which presents now the varied picture of Russian rock press, appeared.

On the whole, at present, there are several main directions in this variety of information. Here are some of them:

The first of them (and the most rare), is oriented to the West. This group consists of the magazines of the printing type:

Rock (Moscow) is published by the president of the Rolling Stones fan-club, A. Beljavcev. The magazine contains a lot of translations, materials from the western rock press, mostly about the records, concerts, tours of world "stars", also 3-coloured posters and one article about Soviet metallists". Not so good quality of poligraphy. Not bad, but a bit boring.

ОБЕКТ
НАСМЕШЕК
ПАНК РОК

Idea, Creative Work, Result (Moscow) presents the music practically the same as Rock, but with another editorial staff. Semi-official organ, obsolete material, but for the amateur rock fans from the provinces it is invaluable, especially for those who can't read English.

OK Metal Hammer (a joint venture) published the only number which caused a disgraceful scandal. The editorial staff from the Soviet side managed to satiate this journal with the contradictionary materials about the most corruptible commercial stars of pop music and unnumerable mistakes. And all this happened because the respectable persons in the West naively believed that the Soviet press in the USSR is presented by no less respectable persons. Alas, it wasn't so.

Another group of magazines and newspapers expresses an attempt of official publishing houses to earn money on the youth's interests. They are published, as a rule, by the persons far from those very problems but still in great circulations:

Rhythm (Moscow), the edition for school children. Half variety, moralizing and tiresome like the monologue of the chief on the school. Extremely uninformal, but entirely colored.

Rock in the USSR (Moscow), the articles with one and the same binding—neither idea, nor its own face, nor decoration. The polygraphy and the level of journalism are depressing.

The Musical Olymp (Moscow), a colored, glistening magazine glorifying commercial pop. The rich polygraphy, untalented journalism, quite an advertising edition for pecaniary groups.

Red Roses (Moscow) -the new newspaper of Soviet newspapers magnate, APN. An obvious absence of sensible material, inside the edition there are two posters. Rather bad modelist and artist. But for a semi-official body, it's quite a bold edition.

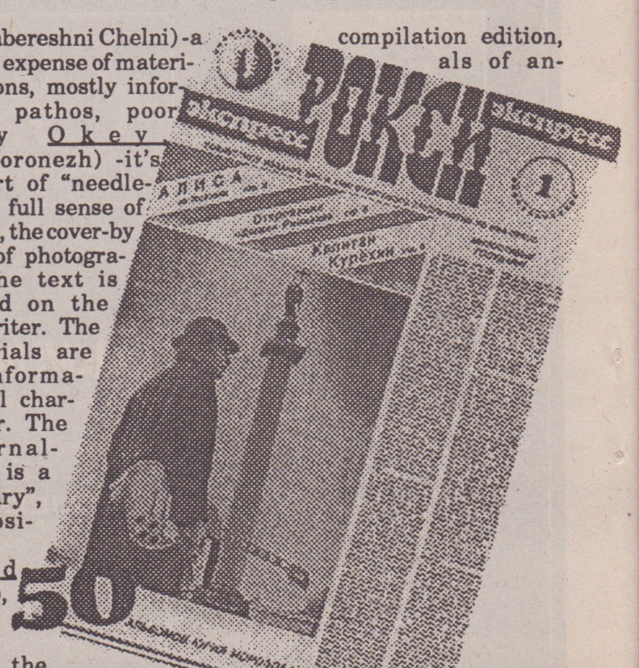
The editions, specialised only on the music, and published/edited only by the specialists. This group of editions consists of either printed newspapers or manuscripts in newspapers and journals. They draw up the bulk of the present rock music press:

Rock-n-Roll Lists Of Nishnij Novgorod (Novgorod) -a rather good provincial newspaper, contempting any scandals. Rather clever political articles and surveys, a lot of local material paying attention to the advertising. Bad polygraphy, but without pretentions.

Beat (Rostov-On-Don) -an addition of the regional comsomol newspaper, diversified information and critical material, good model, but some "nagging" in the articles.

Urah. Bum-Bum (Rostov-On-Don) -unofficial magazine, printed on the rotators. Talented journalism, a lot of local critical articles. Well decorated model, comics, photography. Bad quality of polygraphy.

Rim (Nabereshni Chelni) -a compilation edition, living at the expense of materials of another editions, mostly informational pathos, poor polygraphy Okey, Zhlob (Voronezh) -it's some sort of "needle-work" in full sense of the word, the cover-by means of photography, the text is printed on the typewriter. The materials are of informational character. The journalism is a bit "dry", but with position.



Dvd (Vladivostoc), one of the most interesting editions, the journalists are capable, rather professional interviews, surveys, reviews. Vivid, emotional, a bit "rowdy".

Peripheral Nervous System (Barnaui) -an excellent editorial, wise, interesting, restrained in appraisals and blaming. Good level of journalism. The materials are about Siberian rock and Altaiskij region. A lot of photography. Weak poly-graphy, is published by hand.

Lloren-Kor (the address is unknown) - an obscure newspaper, reprinting the translations of the materials from the western press and making revews on the concerts of western performers in the USSR. Very weak model, without illustrations.

Rock And We (Leningrad, Naberezhni Chelni) printed by the Lenin-grad rock board. Rather acute and witty edition. They make the revews on concerts, albums, surveys of the festivals, polemics with the official and unofficial press. A good model, a lot of photos. Bad polygraphy.

Rock-Club (Ashhabad) -the first step was very unhelpless but with a great wish to grasp the meaning of the material. Historical essays, reviews, advertisments. Printed by hand.

333 (Tallin) -the Estonian newspaper in Russian. A professional level of journalism, rather interesting intervews, articles, surveys, reviews of albums. Good polygraphy, artistic level of photos.

3
ИЮНЬ — ИЮЛЬ
1989

Rocksy-Express (Leningrad) -one of the most professional newspapers in the country. Quality, interesting materials. Surveys of the vinyl recordings, interviews, articles, photos on an artistic level, mini-posters, advertizing, announcements, entertainment materials. A good level of polygraphy, the model is a bit dulling.

Zaraza (Moscow) -the edition, devoted to the problems of the music of hard styles. They include surveys of albums issued in the West, informational materials about Soviet metal and hard groups. Good photos, colored covers.

Zdvig-Poster ("Displacement", from Moscow) -the newspaper-poster. From one side it's a colored poster, from the other it's informational material and photo. Intervews, surveys, reports from the concerts, advertisments of recordings. The most original and quality model and polygraphy .

Besides, this group of editions can be added the oldest sumizdat journal...

Rio, the qualificated, wise journalism, but with the "dry" style a bit. Interviews, surveys, informational-analytical articles.

And also, by in this group: Perecaty Pole (Sverdlovsk), Kukish (Syktyvcar), Severok (Arhangelsk), Ot Vinta and Speed (Riga), among others.

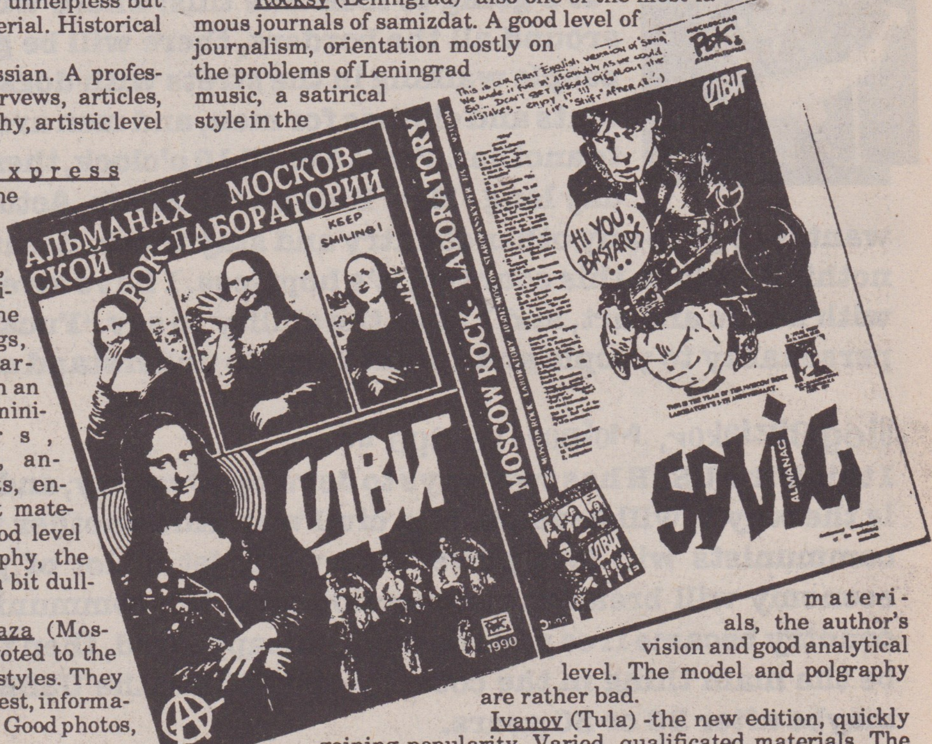
And the last, fourth group- the political editions, reflecting not only the problems of music, but the culture on the whole, the philosophy, politics, literature, theatre, poetry. It's clear enough that they adhere to different political orientations, and this is reflected in their appraisals, tastes, and principles:

Kontrkultura ("Counter-Culture"), the most global and impressive edition of samizdat. The giant volume of surveys, essays, reviews, philosophic-social prognosis, poems, prose, etc. The brilliant level of journalism, pathological spite and definite moral limitation. Printed by hand, on the rotators. The photos are not bad, but the model is rather "weak". The journal has the considerable influence on rockin the provinces.

Audio Holy (Kazan) -the daughter enterprise of Kontrkultura, reprinting some of its materials. The editorial staff consists of the local leaders. The ideas and articles are of "second hand". The model and the polygraphy are rather bad.

Gnilaya Tusovka ("Rotten Scene", a punk zine put out by a group of people in Kazan—the capitol of the Tartar Autonomic Republic, situated on the Volga River and best known for its street violence), headed by Chip of a leading Kazan punk band PYATAYA KOLONNA ("Fifth Column"). The first issue was released in 1989, the current one in 1990, now they are working at the third. "The independent bulletin, edited on the money of The Movement For Extermination Of Rock'n'Roll", is written on page 1. Then the editor in his notes beats his critics saying that they may fuck off with their spelling rules and stating that "useful information must equal to zero, and the moral code is absent at all". Still, GT provides some useful information on the Kazan scene, reprints articles about the Sex Pistols and Napalm Death from Czechoslovakian and Yugoslavian magazines, which are somewhat easier to get in the Soviet Union that the Western ones. There's also a report on a punk festival in Vilnius and a couple of attempts at literature. The second issue lacks the strength of the first, but still reads well, remaining one of the best newer zines in the field.

Rocksy (Leningrad) -also one of the most famous journals of samizdat. A good level of journalism, orientation mostly on the problems of Leningrad music, a satirical style in the materials, the author's vision and good analytical level. The model and polgraphy are rather bad.


АЛЬМАНАХ МОСКОВСКОЙ РОК-ЛАБОРАТОРИИ
KEEP SMILING!
MOSCOW ROCK- LABORATORY
СДВИГ
1990
This is our first English version of "Sdvig". We made it for ya' as quickly as we could. So... Don't get pissed off about the mistakes, - enjoy it !!! (it's "Shift" after all...)
РОК
СДВИГ
Hi YOU, BASTARDS ...
SDVIG
ALMANAC

Ivanov (Tula) -the new edition, quickly gaining popularity. Varied, qualificated materials. The surveys of festivals, albums, concerts. Presentation of new groups, analytical articles, translations. There are several black-and-white posters inside it. The materials are about the new painting, cinema, theatre. Good polygraphic level.

Sdvig ("Shift", from Moscow) -the most scandalous journal in the samizdat, which overcame the confiscation of an issue, and persecution in the press. The orientation is mainly on Moscow independent music. Surveys, reviews, information, essays. Artistic prose and poetry, the fashions, advertisments. Nwest issue comes with a supplement in English. The best edition in the USSR from the point of view of its artistic level.

These, in short, are the most famous editions, the most typical characteristic trends of the Russian rock press in 1990-91.

## WHATS THE SCOOP ?

By Cammie Toloui

**This month's question:**

# WHAT IS THE FUTURE OF THE USSR?

**Max Kochetkov, Rock Lab Shitworker, age 22**

Total anarchy, perhaps for 10 or 15 years, because it's very hard to change, you know, to switch everything from plus to minus. Many of the economists, politicians, and all that shit, are saying that we're going to have a total collapse in 1994, like it's only the beginning right now. I think that the generations have to switch. When I'm gonna be a Grandfather, any guy who comes with a mohawk, I won't just push him and say "Ahh, shave that off!" I'll say, "Ok, guy!"

**Ruslan, age 24**

I don't know. Everything is gonna be fucked up, and I think that all of us are going to the USA. Then there will be a mess with all of your rockers and all the American guys will come to Russia.

**Alex "Chinaman", age 23**

It's going to look like this: There will be a huge wall around all the borders, there will be gunners on the posts, there will be people walking in the strets with dogs and guns, women are going to sew tents and clothes for men, and men are going to take rocks from one place to another. From 6 until 10 o'clock, there will be one song played the whole day long - New Kids on the Block. Actually, I don't want to live here. All I want is to go to any other country and stay there. Because I understand now that there is nothing to do in this country, it's hopeless. I have strength and abilities to do something with music and art, and I have the ability to say "Fuck Off" to my art. I want to show my personality to people and I want them to understand me, but over here it's impossible.

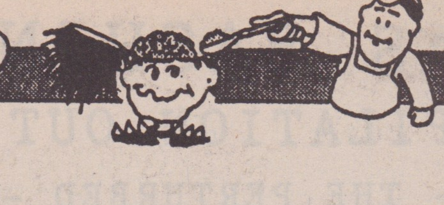
**Oleg Siziakov, Moscovite, age 22**

I think the USSR has two ways to develop. One way, and I think that this is the way it will develop, is a civil war. And another way, maybe, the communists will lose power and we'll get a lot of parties, and our economy will break the connection with the communist policy. If our country became free and the policy disappeared, then the economy will be the main thing in the country and I think the USSR will rise again, maybe after 20 or 30 years.

**TANYA Sarikova, Moscovite, age 21**

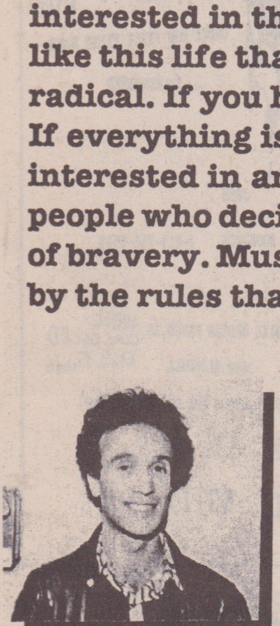
I can't answer that. I have no idea, because now we have such a terrible situation that it's difficult to know or imagine. Every day something changes from black to white, from white to red... maybe after a few years it will be better. Who knows? But I don't want to stay around for this change, I want to go to America.

# WHATS THE SCOOP ?



**Olga Opryatnaya, Director of the Moscow Rock Lab, age 32**

Every year that I've lived here in the USSR, I've liked it more and more. Because from one side, you just can't live in this country, but it's very nice to die in this country. It's just the period where people are not interested in their lives any more. It's the period of self destruction. I like this life that doesn't fit into any rules or any dogmas. It's just very radical. If you have something irrational in the country, then you live. If everything is rational and everything is put into order, then everything dies. I'm not interested in any political systems, but I think that there is no future for anybody. The people who decide to continue their lives right now are some kind of heros, it's some kind of bravery. Music is very good for me, because it helps me to live irrationally, and not just by the rules that people make.

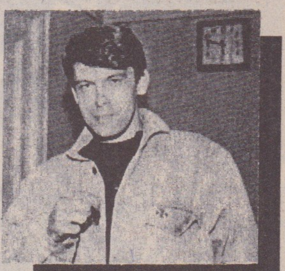


**Felix, Director of 'Surface-To-Surface Rock Not Rockets, age 30**

Only god knows that. I still believe in something, that's why I came back from America, not stayed like many Russians. Most of the Soviet people would like to defect right now, without anything, without clothes, without money, just to defect from here. Because to live here and to not believe in the future, even slightly believe, it's impossible.

**Vlad, Director of Paganel Corp., age 27**

It's a very difficult question. Since I am in my own business now, I hope for something. Maybe.

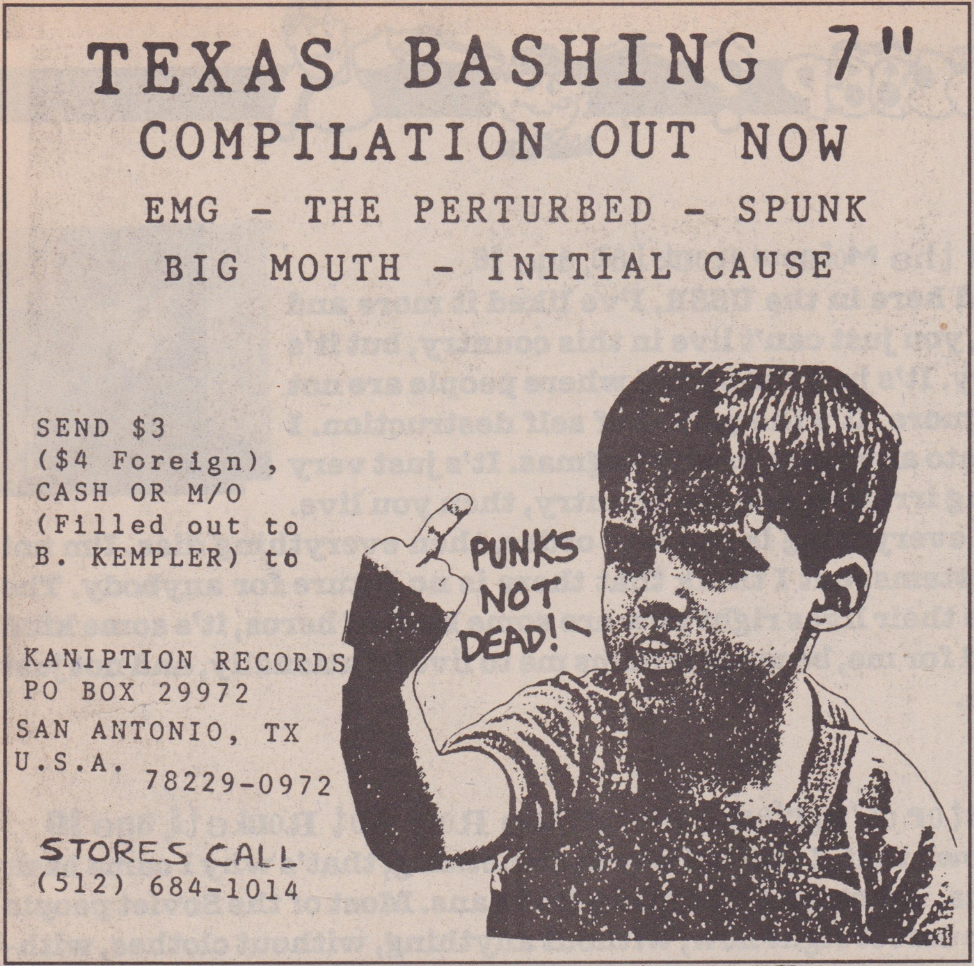


**Elena Sarikova, Moscovite, age 42**

The USSR will have a sweet and lucky future, but not soon, maybe after 50 years, but not soon. I hope that our future will be like America now. Now it is very difficult to break the old system of power, and when we break the system, we've got a sweet future.

**Sasha Kykhtin, Moscovite, age 43**

I think that my generation won't see a change in our lives, but maybe future generations will. The Soviet mind is impossible to change, and the future isn't good unless all the minds change. Maybe the children will be happy.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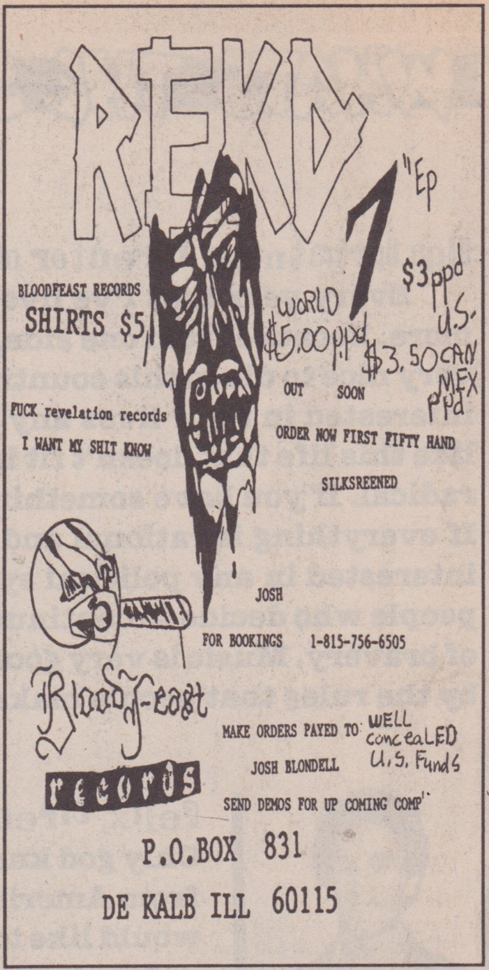

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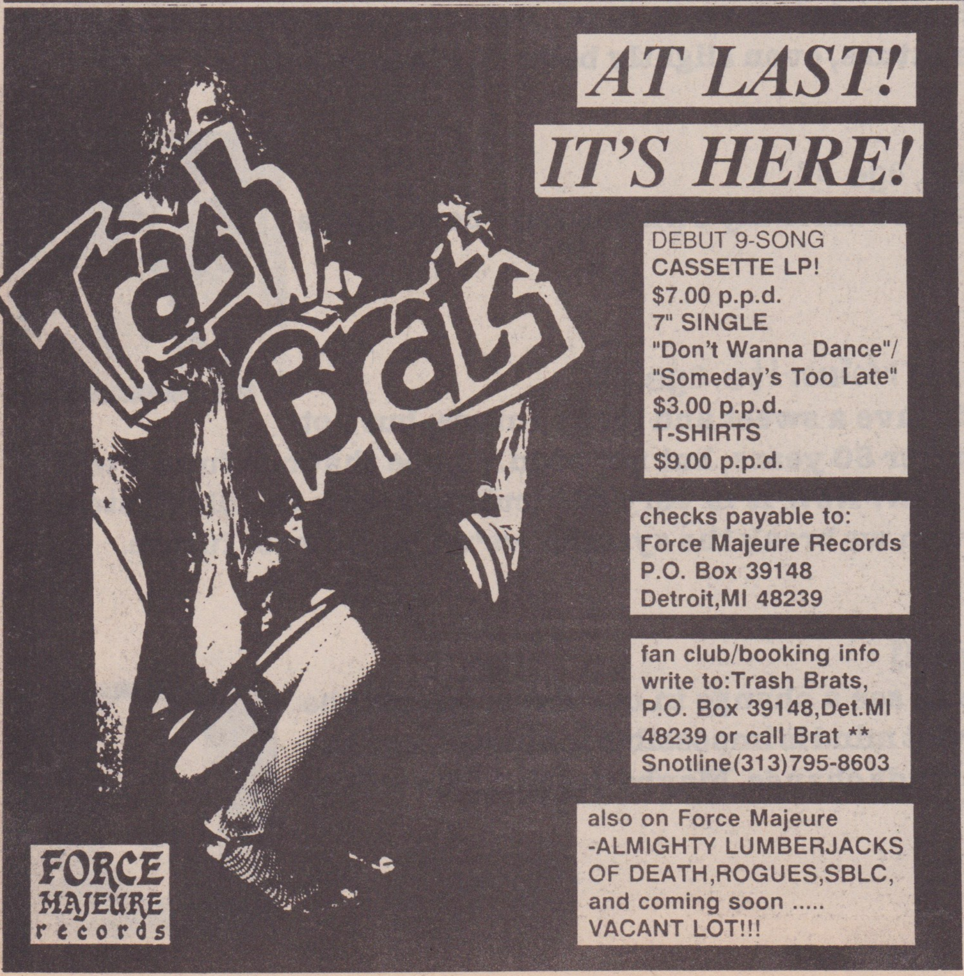

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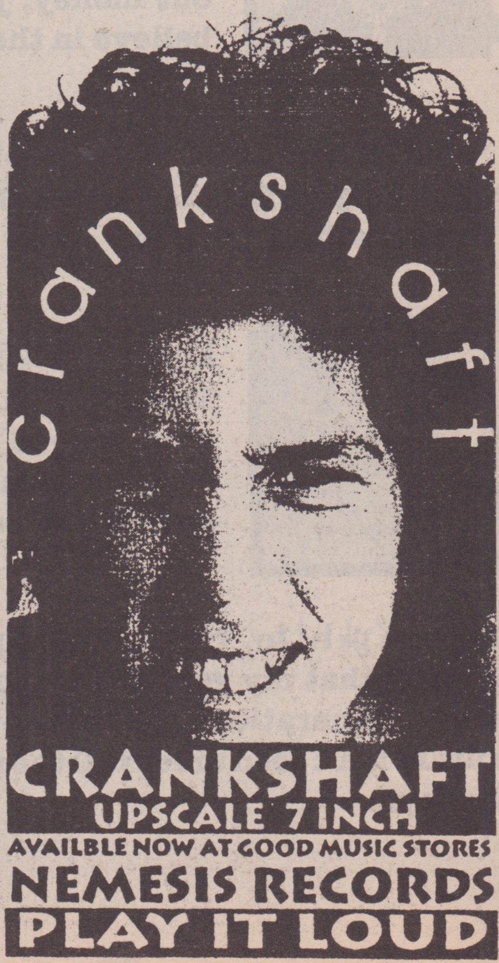

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ARE: "VA-BANQUE", "POGO", "CREMATORIU
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PICKED OUT OF MOSCOW MUD. INSANE MU
OT THE INSANE "SAILORS SILE
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HOME TAINMENT TO CK YOUR ARENTS' ASS !!!
IT'S ONLY "SHIFT" ROCK'N'ROLL!
NDARTS
LAB
R

The Moscow Rock Laboratory was founded in 1985 as an umbrella organization for the various Moscow unofficial rock bands. Since 1986, it's been an independent concert promoting entity. In 1986, it acquired an official stamp of approval pursing the objective of identifying young bands playing non-commercial rock and creating for them the necessary conditions to be known to the public, promoting their creative growth and giving them administrative support.

The Moscow Rock Laboratory provides training facilities, free apparatus, covers the costs of video and sound recordings. It also organizes concert tours and takes care of public relations and commercial presentations.

The Lab brings together over 600 performers, artists, photographers, journalists, engineers, technicians and managers. The Lab caters to more than 60 bands, has a technical center, artistic workshops, and studio and sound recording facilities (Studio "Kolokol"). It also has a concert office and an editorial board.

The Moscow Rock Lab builds it's membership on the basis of collective recommendations of its artistic council. The Lab is a cost-accounting organization, the revenues coming from concert activities, publications and technical services, etc.

Here are some of the areas we cover:

### Touring in the USSR

As it goes to the topic of touring in Russia, I would like to note that as a rule, Moscow Rock Lab organizes concerts for Western bands within Moscow city limits, though we have had other experiences in that area. In general, our touring organization activities lie in the bands that can be of a considerable creative, professional interest to us.

The Rock Laboratory has 2 concert halls in the so-called "Houses of Culture" (One more note- There's no club-scene in the Soviet Union). The capacity of the 1st hall is 200 people and of the other, 1,500. There is a 2 killowatt-rated power, Czechoslovakian made P.A. and a 60-source stage light installed in the smaller hall. The P.A. power for the second one is not limited. We've got a 36-track mixing stand by "Soundcraft," a set of treatment and processing apparatus, "Fender" and "Marshal" guitar amiplifiers and monitors, a 300-source stage light and 2 kinds of stage-smoke.

Transportation matters are easily settled, for we use our own buses and cars. No trucks, though. (We lease them).

The Lab also owns a hotel big enough for 50 people with low comfort standards. Yet, still, it's a very cozy place and if someone is interested in serious "conquering" of Russia, we'd be very glad, for this is a pretty alluring subject for mutual exploitation.

МОСКОВСКАЯ
РОК
ЛАБОРАТОРИЯ

ZUUKI MU

There are some obstacles, though. The 1st is that there is no possibility for us to buy traveling tickets for touring bands, for there is a law forbidding Soviets to do it. That's why bands that wanna play in Russia should pay for their own fare from one country to another and visa versa.

The 2nd problem is that in order to draw a crowd, say about 100 people, for an unknown band to the Soviets, it takes about 400 roubles to cover the costs of month-long commercial presentations. The maximum price for such a concert ticket should be no more than 3 roubles. The incomes from the sold tickets more than often do not cover the expenses for the P.A. and hall lease. Usually, losses from such concerts total up to 7,000 or 8,000 roubles. Hence, "pure" touring is not suitable for groups playing non-commercial music. Nevertheless, the Moscow Rock Lab could offer a number of other versions of western-band representation in the USSR.

1) You are welcome to participate in Moscow Rock Lab's festivals that are staged twice a year in spring and in autumn.

2) Collaboration with some agency representing a band in spheres of manufacturing and distribution of advertising goods, e.g. videos, printed items, tapes, records, CDs, t-shirts, buttons.

3) Organization of special-toursim for musicians along with the possibility of playing gigs.

4) Bargain deals that would permit us to obtain the badly needed audio-tapes, printed accessories and sound-recording equipment in exchange for service and sums invested in tour organization and facilities for bands on the Soviet territory.

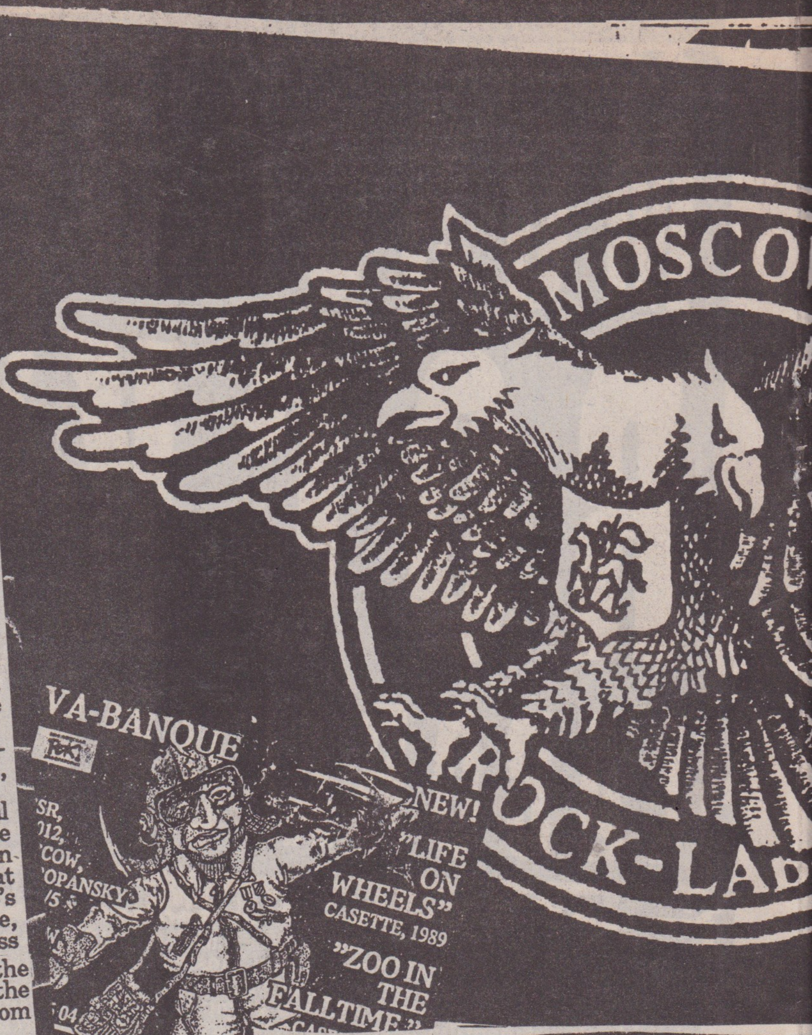
5) Advance paid order for promotion in the USSR.

Of course, all of the above mentioned offers do not exhaust all possible versions of cooperation. The Rock Lab is ready to discuss all existing ideas and make out a suitable project for both sides. Our "SDVIG" mag as well as "SDVIG-AFISHA" newspaper are open for band ads, for example.

All terms of tours or just separate concerts should be discussed in addition, as well as concert fees, back-stage conditions, P.A. requirements, lodging, accommodation, etc.

In the Rock Lab's turn, we are ready to place at your disposal more than 35 bands. The groups operating under our auspices are winners of many festivals and contests held in the Soviet Union and abroad. Some bands have had their records issued in Great Britain, France, West Germany, and Finland. The Rock Lab's performers tour Denmark, Sweden, Finland, Belgium, France, UK, Germany, Italy, the USA, and Norway. According to press accounts and judging by the increasing number of invitations, the Moscow Rock Lab musicians deliver a fitting demonstration of the "underground" Soviet rock outside the country ranging from ethnographical jazz to outrageous punk.

Let us know what kind of information you need for that purpose, video and sound recordings, photos, press-releases. You are free to make your choice.



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CITY SOLUTION
THE BRIDE SHIP TOUR
FABRIK
NEXT STOP
ROCK 'N' ROLL

ROCK LAB SHITWORKERS

### Publishing, Record Labels & Distr

Since 1988 we've been publishing our own m
covering topical information in the music and sc
of the "musical underground" in Russia. The mag
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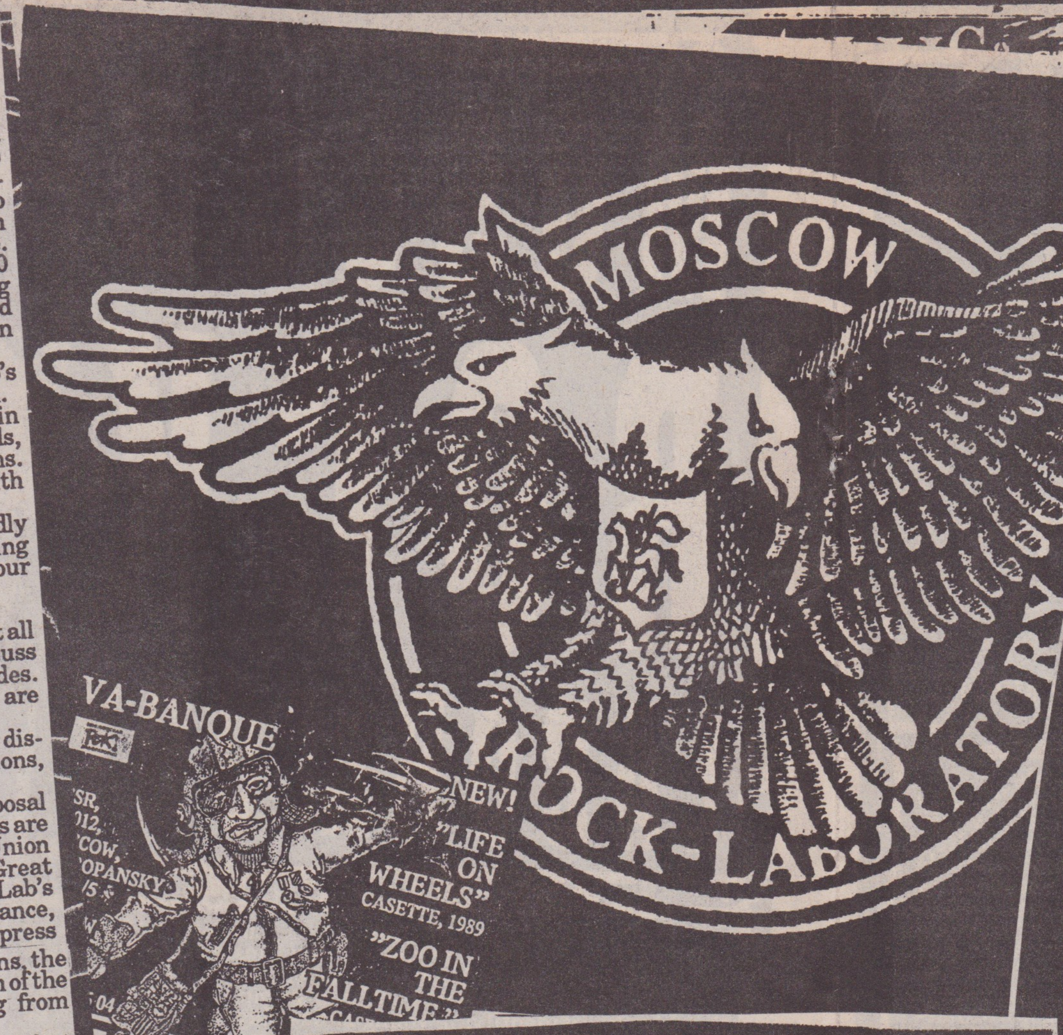

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ROCK 'N' ROLL

### Publishing, Record Labels & Distribution

Since 1988 we've been publishing our own magazine "Sdvig," covering topical information in the music and scene and problems of the "musical underground" in Russia. The mag has a circulation of more than 10,000 copies and has a subscription all over the USSR. In the autumn of 1990, we started printing an English supplement with authorized translations. In addition to that, twice a month, we publish "Sdvig-Afisha," a newspaper, which is an independent publication also. Part of the "Sdvig-Afisha" circulation is distributed retail.

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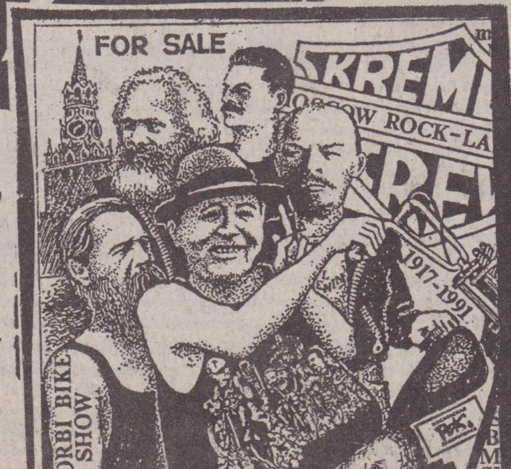

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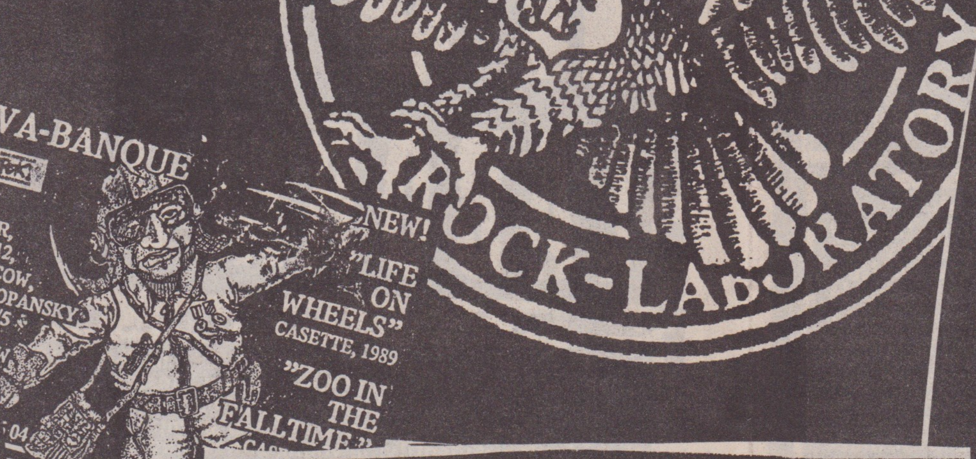

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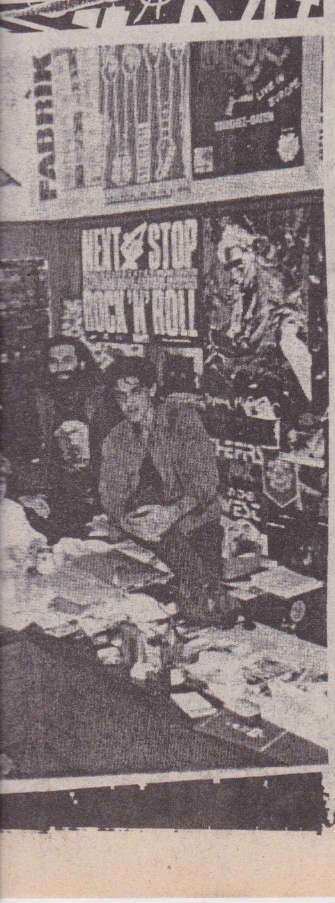

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### Distribution

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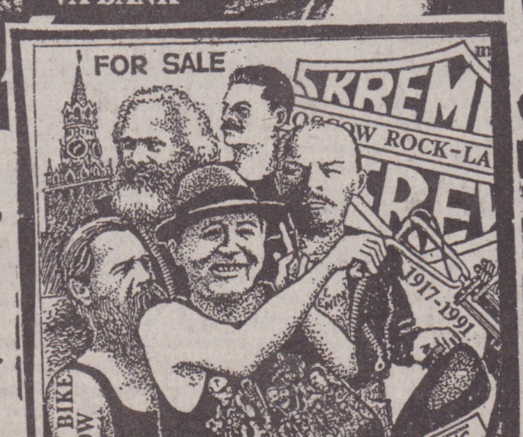

We do not have our own studio and cover the costs of studio time for the bands unable to do it themselves, though some groups pay for their recordings on favorable terms if they are rich enough. Sometimes, we will cover part of the sum. Still, the most serious problem of recording in the USSR is a lack of professional producers, the lack of studio tapes, and the fact that we are unable to distribute our music even inside the country, each circulation being rather small. The tapes are distributed through the retail-trade spots. Moscow Rock Laboratory has 3 of them in the city.

Now the good news. The "Melodya" CD manufacturing section has stirred up its activities. Because of the new economic policy, they showed interest not long ago in collaborating with us. At the moment, preliminary negotiations are on. Besides that, some cooperative companies livened up their efforts also, though we haven't seen any results yet.

We are seeking contacts with foreign publishing firms, record companies, and distributors. The Lab has some experience in that area and we'd be glad to find new partners. The more so the Rock Lab can offer different kinds of mutual collaboration in the process of issuing records and tapes.

In addition, I dare say that Moscow Rock Lab's collection of recordings (practically a history-manual of the 20-year development of Russian rock'n'roll) is a rarity in the Soviet Union and can be of a great interest to anyone.

One the whole, we see the following perspectives of cooperation in that area of the music industry.

1) We could place at your disposal for distribution audio tapes of the Lab's bands and of the ones that offered their recordings to "Kolokol."

2) Dispatch for sales mutually released by "Melodya" and Rock Laboratory's records in the amounts that should be specified before hand.

3) Dispatch demo tapes to determine groups for future albums. 4) In the course of the preparatory record release activities, Rock Lab is ready to do the following:

-Invite one or several representatives of a record label (or any other similar organization) and pay for all the expenses on the territory of the Soviet Union to define the above mentioned select choices.

-Hire a studio and cover the recording costs in roubles using all the needed equipment along with processing apparatus.

-Offer to the producer initial multi-track recordings for their mastering, meeting all the requests concerning the technology of sound recording.

-Dispatch to the publisher a project of a record sleeve for an upcoming pressing with all detailed info on the band.

-To ensure and provide ad promotion of the released records in music publications of the USSR, Germany, Poland, Belgium, Holland and other countries.

-Distribute part of the record or tape circulation for roubles on the territory of the Soviet Union.

HOWL

Promotion is impossible on TV. It's a pity to state the fact that Rock Lab's relations with the state-owned TV company resembles that of "Melodya" and are quite "polar," for the administration of this organization even made lists forbidding the TV appearance of bands of the Moscow Rock Lab. It might seem crazy, but they have got a great deal of video material with our groups hidden somewhere in the depths of central TV, but they have never been shown nor will they be.

Things being that way made us search for video-promoting alternatives. In 1989, the Moscow Rock Laboratory shot its first 150 minute long video-film called "Sdvig-Rock'N'Roll" presenting 18 bands to the mass audiences. By now we've sold more than 2,000 copies of that film inside the country and abroad. (Part of the circulation being sold to Japan, France and Holland).

The second part of the film "Sdvig-Rock'N'Roll" is coming out soon. This edition will feature newer bands that joined the Lab this year.

Another aspect of our daily work is pictures. There are several photographers among the Lab's personnel who take photos of the bands on and off stage.

Airplay and radio promotion in the USSR also pose a whole lotta difficulties and one can hardly regard it as possible, for the radio network is, again, owned by the state. All radio stations in the USSR play pop-commercial music and accidental spins of our bands do not change the situation on the whole.

Thus, mass-media, as long as it is owned by the state, can not be used for independent music promotion.

Other Rock Lab's activities include production and distribution of the by-musical advertising goods. We manufacture and sell t-shirts, buttons, stickers, patches and other stuff. Now we are thinking of opening up our own rock-shop specializing on everything that is connected with music.

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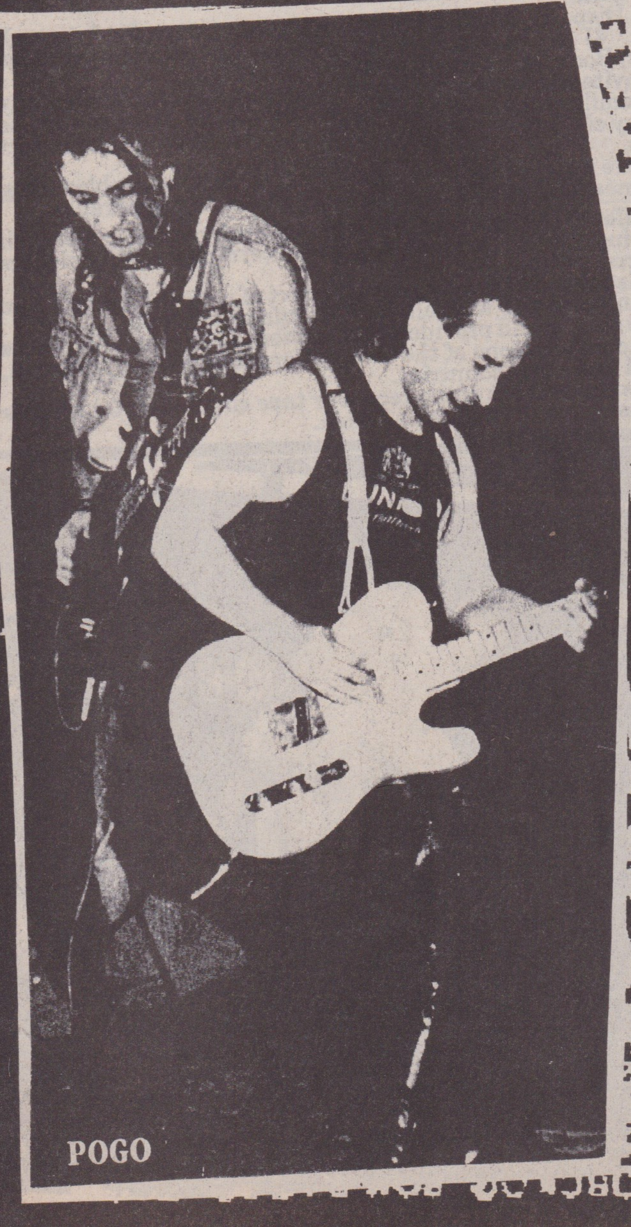


POGO

## The Moscow Rock Laboratory's Festivals

The Moscow Rock Laboratory's annual festivals significantly influence any band's popularity, and that is not a lie. Every year we stage 2 festivals. One of them is called "The Festival of New Hopefuls" that takes place in spring or late winter. A considerable preparation preceeds the event. This time the Rock Laboratory appears in the role of a collecting agency auditioning demos of the new bands that want to join in. After Christmas every weekend, the Lab organizes live auditions for bands that are considered to be potentially perspective after their demos have been listened to. The bands with hope are then given a chance to show their worth during the festival. A big number of people dealing with independent music issues from all around the country come to see fresh bands live. As a rule, all of the staged festivals and concerts are professionally recorded on video and audio tapes.

This year, we had our annual spring "Festival of New Hopefuls" for the 6th time. About 80 bands, nowadays enjoying great popularity in the scene, were presented to the audience for the first time during the festival. The second festival staged by the Moscow Rock Laboratory in the autumn represents the most vulnerable and popular bands and is a kind of "concluding" gig. Last year, it was on the 15th and 16th of December (more than 20 bands took part in it), and it was dedicated to our 5th anniversary.

### Finally...

A few words about our daily work with the bands. As strange as it may seem to a foreigner, finding a space for rehearsals is a problem. That's why the Rock Laboratory invested more than 100,000 roubles for bands premises helping them to survive. We also give groups administrative support, ensuring legal and book keeping services, representing bands interests in court and VAAP (VAAP is the organization dealing with author's rights). The Lab gave jobs to more than 200 people. It also provides social insurance.

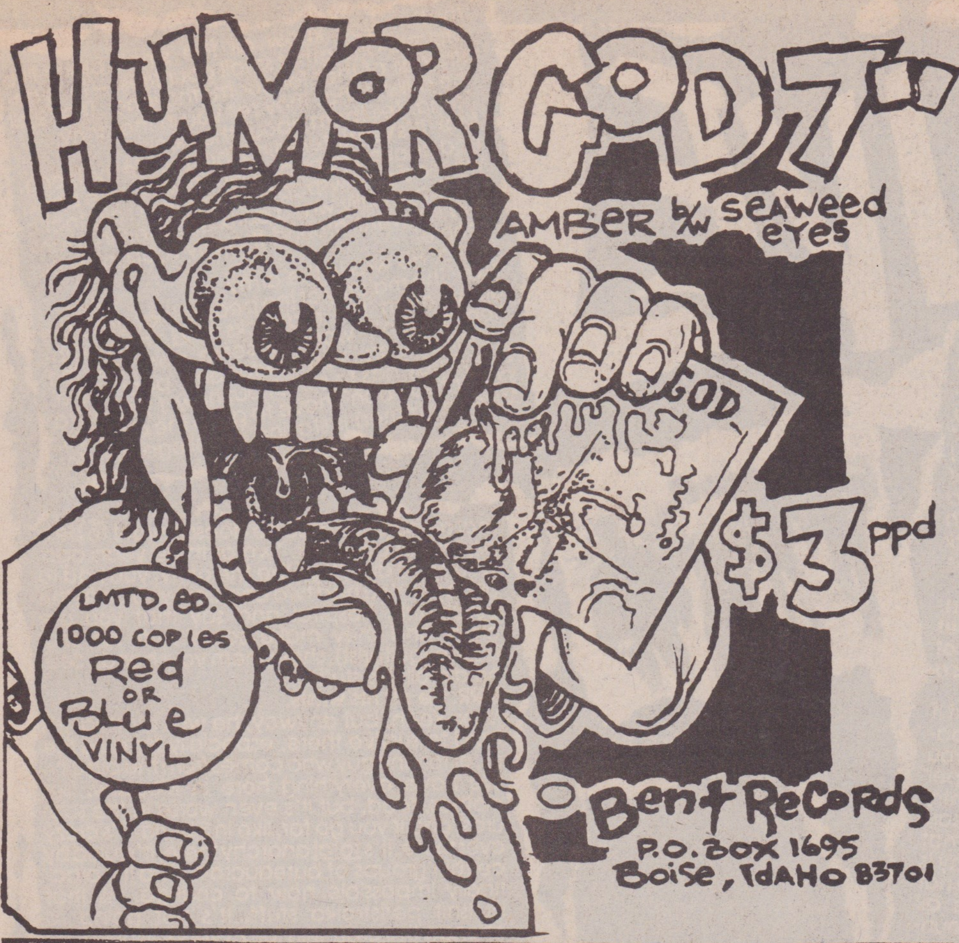
The Rock Lab would be very much interested in finding a partner for distribution of our advertising goods, tapes, video films, records, etc, and in particular, of "SDVIG" publications. In our turn we are ready to distribute our partners musical productions in Moscow and other cities.

In advertising, we would love to start a long-time collaboration with publications similar to "SDVIG" and we are offering foreign firms and band advertising in "SDVIG" and "SDVIG-AFISHA" and v.v.

All radio stations playing Soviet rock music are welcome to get all the needed info and sound recordings. The same goes for TV. The Lab is ready to dispatch advertising video materials as well as to offer for sale and commercial use mastertapes in SP-Betacam standards. And, finally, if some western band is interested in Soviet promotion through the use of mass media, Rock Laboratory is at your disposal in executing mediator functions.

Contact us at:
Moscow Rock Laboratory/103012, Moscow/Staropansky Pereulok 1/5/ USSR/Tel:923-1604/Fax: 200-2216 PTFXB SU VOYAGE No.000527 or 200-2217 PTFXB SU VOYAGE No. 000527. Telex: 411700 PTB SU VOYAGE 000527.

Welcome to Russia!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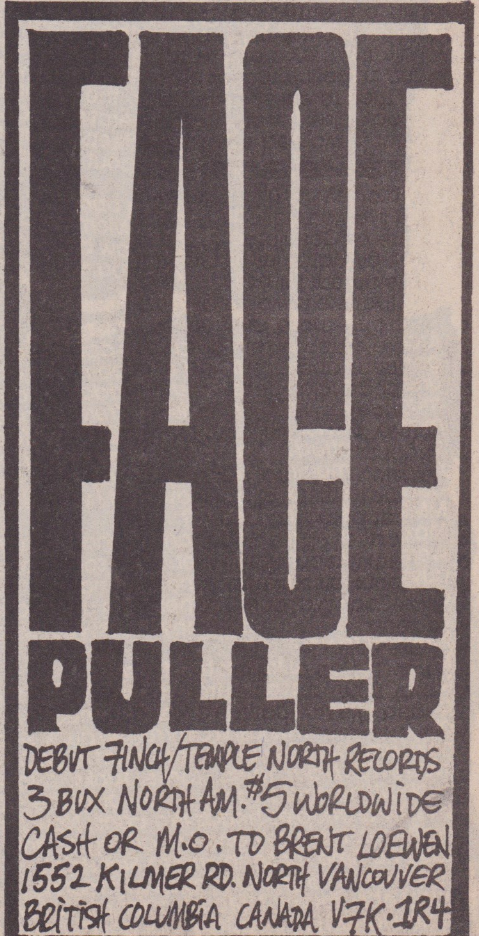
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# NAÏVE

*This interview was done in Moscow, September, 1990 by Cammie Toloui with lots of help from Peter Hansell. We travelled to Moscow and met up with numerous punks who were eager to speak and play their music for us. Naive was one of those bands. When I returned to San Francisco, I played a song of theirs for Tim Yo and we decided to release a Naive LP, which is now available through Blacklist Mailorder. These guys are hot, check 'em out! Band members are: Sasha - Vocals, Max-Bass, Ruslan-Guitar, Mike-Drums.*

**MRR: Most of your lyrics are kinda silly and fun. Can you explain again why a lot of Soviet bands don't sing about politics? A lot of American punk bands sing about politics as a rule...**

Max: Well, it's considered. . .why sing about it when it's what you can see in the newspapers. You can just open a newspaper and you can find out all that bullshit. This newspaper bullshitting goes on all around in the country and everybody is fed up with it. Five years ago, if you sang about fat bureaucrats, that would be interesting. And now, everybody is totally fucked up with that. Besides, we're not that much into politics because it's all bullshitting. You know, like in western countries, people can change things over there. It's impossible to do anything here. Well, I mean it's possible, but you have to first teach the rednecks, because the majority of the people are for the Party, the Communism, and even the older generation likes Stalin. And we are in deep shit, deep underground. We never even sang about politics, even years ago.

**MRR: So what do you sing about?**

Max: Oh, for example, "*Mommy baked an apple pie, saying 'Hush now baby, don't you cry', Eva Braun is next to you, welcome to the fucking zoo. I don't need your apple pie, I'll get heavy, I won't fly. If I eat too much of it, Uncle Sam will make me shit. Daddy made a mug of Kvas (Soviet soft-drink), Kremlin angels made all that jazz, CIA and KGB, fast food service stuffed in me. I don t need your apple pie that mommy cooked, honey kvas that daddy brewed, now I know that I will puke.*"

**MMR: And the Tank song?**

Max: It was written by me and Sasha when we were in the army together. It's a song about guys from the punk scene getting into the army and how they live there. It's a silly song also, but it's about what they teach you, what they say to you.

**MRR: Could you translate it for me?**

Max: Ok, this is a rough translation: "*Before the army, I was a shitty kid. Nobody listened to my opinions and I was just a dirty rotten punk. And now I am a real Soviet soldier, I want to destroy the NATO bloc. Tanks, tanks, tanks, soldier punks sittin in tanks. Tanks, tanks, tanks, they're smashing peoples heads like cans. Now I'm drafted in the army and I'm driving a tank. I have no time for listeneing to Sex Pistols because I'm driving a tank and I'm shooting my gun. Let's destroy Nato bloc for our Russian motherland.*" Let's destroy that and that and that — you know all the small blocs like Malasia and other small countries — let's destroy all of that for our motherland. That's all the bullshit that they tell you in the army.

Sasha: Tell them about the punk...

Max: It's very interesting that I wrote that song, and about a year later when we came back, we read a newspaper article that said that a guy who really was a punk escaped in a tank and he went around the city scaring all the people!

Sasha: He was in the army.

Max: The majority of the people that go to the army, even the rednecks and the dumbheads, don't want to serve because the conditions are very awful and poor there. Everybody has to serve, but now if you are a student you don't have to go to the army. So, Mike (drummer) is staying in college only for that reason because he doesn't want to be a psycho or go to jail. Two or three years ago, when you didn't go the the army, you had to go to jail. You had two choices - you go to the psychiatric hospital and say that you are crazy and they make some tests for you. Ruslan (guitarist), show them your hands. See, he did all this stuff.

**MRR: He slit his wrists.**

Max: Yeah, but anyway, he was drafted. It's hard to survive there, especially for guys like us, or for any guy who comes from the big city. We have everything here in Moscow, like clothes, food, but it's even worse in the suburbs, and if you go far, like in Siberia, it's crazy over there. It's total anarchy there. It's ruled by certain groups of bureaucrats, and it's practically impossible now to change. All that bullshit peristroika stuff...it's not going to change this craziness for 25 years. Maybe, by then, something will change there. People are split about politics. Some say it's all bullshit and some are very democratic and are saying peristroika is very good. But I think it's very good. We had food before, and we had clothes before, but we had a total dictatorship. We couldn't play music like this, we couldn't say things like we wanted to say. But now that we don't have food and clothes, we can say what we want.

**MRR: Which is better?**

Max: The second, of course, because nobody really cares here about new clothes, cars.

**MRR: Are you talking about you guys in the band?**

Max: Yeah, and the whole scene. It's very difficult to describe the underground scene here in the USSR because somehow, it's different than what you have over there - like everybody is interested in politics, saying no to McDonalds, vegetarianism, and all that stuff. To me it sounds a bit naive, you know, when you just have things that you're against, and you're always talking about it, and you read the same stuff, and everybody's just discussing it. But life is just harder and more complicated.

**MRR: Ok, I want to hear from the other guys in the band. Ruslan, what's life to you?**

Ruslan: Bad.

**MRR: What makes you happy?**

Ruslan: The opportunity to do what I want, and to have some money to just live, for food, because I have nothing else besides that. I don't want to have any other job. I want to do what I want to do.

**MRR: Is that impossible?**

Ruslan: Practically impossible.

**MRR: Do you all want to stay here?**

Photo by C. Toloui

Photo by Alex Belyanchev

Photo by C. Toloui

Max: Yeah sure, why not. You gotta keep to your roots.

**MRR: Sasha?**

Sasha: It's enough for me to live here because I don't have any troubles. It doesn't fuck me, you see? This reality is not interesting to me. I've got my music, I've got books, I like to read, so it's possible for me to live in the Soviet Union on the whole. I don't have any problems.

**MRR: Mike? How's life?**

Mike: Bad, because I'm always afraid of being kicked out of college. If I get kicked out, I have to go to the army and I don't think I would be able to live through it. It's so hard there and they don't like guys who wear long hair.

**MRR: So you live in constant fear?**

Mike: Yes.

**MRR: How long do you have to be in the university to avoid being drafted?**

Mike: Five years.

**MRR: And then after you get out you won't get drafted?**

Mike: I'll only have to go to the army for three months.

**MRR: Boot camp?**

Max: Yeah, and he'll have to shave his head. It's army, but it's different because you have all the people from the college around you and they don't pay much attention to you. It's very different.

**MRR: Why don't you tell me how you guys got together.**

Max: Me and Sasha served in the army and we helped each other to survive because there were rednecks all around us, big bully guys from the Western Ukraine or Siberia. They were much taller and bigger than us and we lived in constant fear of getting beaten up. But anyway, we had time, like we practiced at night, and we devoted it totally to music.

**MRR: Did you have guitars?**

Max: Yeah, we were in the army band for some time. Usually we didn't play, but we played only once the song that they made us play about some patriotic war shit.

**MRR: You played electric guitars for the army?**

Max: Yeah. It was a fad for them, like, "We're having a band. It's democracy." It was really funny. We played patriotic songs only once, and when we were just rehearsing, just sitting there banging on our guitars. We did songs that Sasha made up, and after the army, he wanted to record it. So we made a really shitty tape and phoned some of our friends who were musicians, and that's how we got together. We've had a lot of drummers before. Mike is the last one, and he fits in very well, but all the rest were very poor. The problem in Russia with musicians is that you can't make money. If you want to make some money, just for your little needs, you have to go to the west because there isn't an audience for that kind of music (alternative/punk) here. It's impossible for us to go to the suburbs. If we go to the suburbs we could get beaten up. There was a show recently in the suburbs where three people died from being beaten and thrown off a cliff by rednecks. The only thing left is to go touring in the west, make some money, and come home, but we've never done that. There is no club scene here - nothing. You have to play only the concerts that are available. And that's why a lot of people get pissed off and start to play pop music for the rednecks and for money. People get older and start to think only about money. We've got a lot of people of our age playing pop, having big black cars. We have our own New Kids on the Block. They're called Tender May. It's very shitty. It's like Menudo or something, but even worse. The guy that sings can't hold a tune, but he has very sweet lyrics, you know, for the girls.

Ruslan: If you just go ten kilometers outside of Moscow, you'll get beaten up for your clothes, your earrings.

Sasha: For your ideology.

Max: To the Stalinist generation, all those things mean facism. I don't know why. They don't want you to be different.

Sasha: They all say, "You are facisct. You've got long hair, you are fascist. You are a fascist and it will be better if we kill you."

**MRR: These are the older people who still like Stalin?**

Max: A lot of them. All of my grandparents think that Stalin was ok. Now it's propaganda. Everybody's saying that Stalin killed so many people. 200 million died in the war, and 20 million died in the prisons, for nothing.

**MRR: But these old people don't believe that, right?**

Max: Right, they think it's bullshit. They have relatives that went to prison, but they don't believe it, because they're not here. They say "they went for something wrong, that's for sure." They're totally brainwashed. And you don't know that you're brainwashed when you are. I have quarrels with my grandmother every time I see her. She comes over and turns on the TV and starts screaming about everything that's happening now. And I'm not talking to my parents about that shit right now. They think I'm crazy.

**MRR: So, these people that you're talking about, the Stalinists, are these the people that are running the country?**

Max: Yeah. They have the power in their hands. We just can't change anything. The time has to pass for the generations to switch. And yet, the official line is that Stalin was bad. They took down all the Stalin posters and statues.

**MRR: Is there anything that you guys want to say to America before we finish?**

Mike: Yeah. You are lucky that you live in America.

Max: You have a choice. But here, if you go underground, you're gonna stay there. You ain't gonna get nothing. You have access there to everything, but you're choosing. We don't have access here to nothing. Either you join the system, you become a yuppie, and then you have something, or you go underground and you don't have anything at all. Like you are underground, but you go to the stores, you buy food and everything. But we have special stores for yuppies. Some stores are organized by their work, like small shops in factories.

**MRR: So they get special deals?**

Max: Not only the factories, mostly the bureaucrats.

**MRR: So they can get caviar, chocolates...**

Max: Yeah. It's impossible to get that stuff normally.

Sasha: Say hi to Kurt Vonnegut.

Max: And Jello Biafra.

Ruslan: Say hello to Debbie Harry.

Max: We like different sorts of music. We're just playing our music for fun. We want to make people happy with our music, not just putting lots of philisophical stuff into their brains. If we did that, it would sound stupid, like very pretentious. We tried that. Sashas' lyrics were very philisophical, but it didn't work with the music. It was very primitive, it was the very start of it. We want our music to be happy through dirty means, like funny things connected with politics, sex, and all that. Using overdrive, not playing just sweet happy music. We want it to be raw, but at the same time not depressing.

Photo by Mike Grushin

Photo by Mike Grushin

Photo by Alex Belyanchev

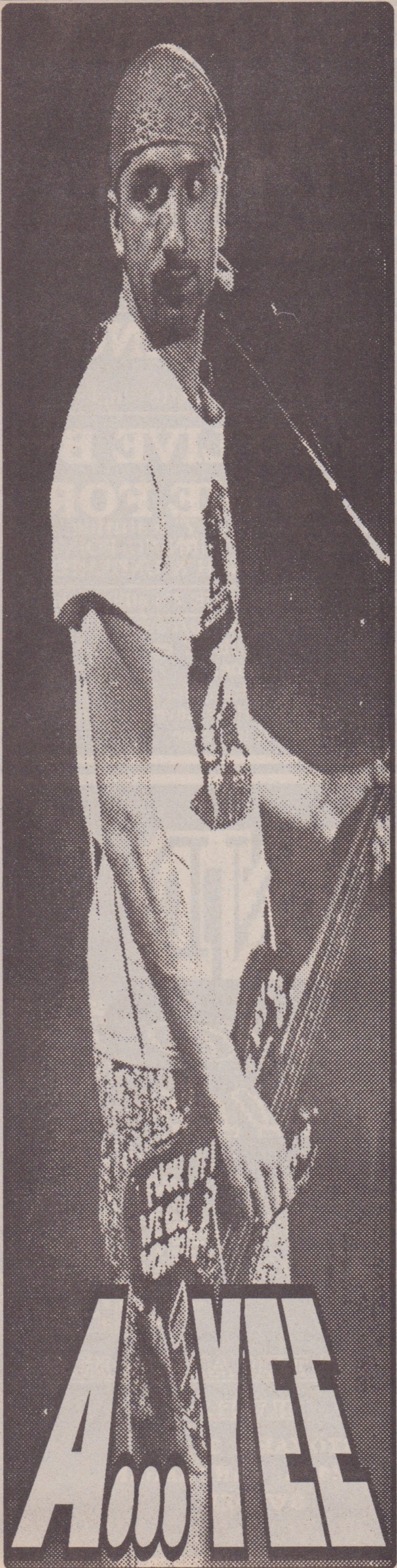
*This band formed in 1988 and started touring in mid '89. They are quite popular because of their lyrics, image and way of life, which reflect the total degradation of the population. One of the most "underground" bands, they are influenced by early 80's hardcore. They haven't released any albums because of their own inability and constant drinking.*

*This particular action takes place in Moscow at the end of 1990, in the kitchen. The interviewer (Sasha), Sashok, Misha & A Redheaded Guy sit at the table exchanging opinions, asking and answering. All of the characters are drinking tea, smoking cigarettes and exhaling smoke right into the open window. Sashok keeps on barfing throughout the whole play. They are shouting and talking altogether so that nothing can be understood. A wife of the owner of the place enters the room from time to time bringing in tea and takes away ashtrays overfilled with stinking Russian butts... So...*

### ACT 1

**MRR: Why this name? Who cooked it up? How did you get together?**
Sashok: One asshole — a friend of mine — thought of a poem, a very stupid one: *"The ships are sailing off to the sea....A...Yee, A...Yee, A...Yee, A...Yee...!"* We kind of liked it and shouted it out everywhere we went, all the time. Later we've decided to name our band "A...Yee"...
ARG (A Redheaded Guy): But before that we had a different name.
**MRR: What was that?**
ARG: I don't remember really
**MRR: And how did you get to meet each other?**
Sashok: We used to hang around on the landings playing hardcore on accoustic guitars.
**MRR: Has the staff of your band been ever changing?**
Sashok: Yeah, there was a whole bunch of assholes in our band. That drummer, Gallaction. We drove him out.
**MRR: What for?**
ARG: Because of the guy called "Copper Pan", another drummer.
**MRR: Where did you get him?**
Misha: He came from Ufa-town.
Sashok: No! He's just homeless. Later we kicked him out also.
**MRR: Why?**
Sashok: Because he was a copper pan! And we hired another one -Bormental.
ARG: No, before that we had bad times, suffered a lot...
Sashok: Yeah, we suffered. Well, WE SUFFERED! There was a band called "IDI" — "Idiots, Demented, Imbeciles". And that is where this asshole comes from (pointing at Misha). His band broke up, he just came up to us and said : "Hey guys! I beg you! Take me, please!", and I said: "OK, you're in". That is how we got ourselves a drummer. Later we changed our minds & wanted to get rid of him, but felt sorry for the fool.
Misha: C'mon guys, I play rather good.
Sashok: Sure you do! Like hell!
**MRR: OK. But why did "IDI" collapse?**
Misha: Their drummer turned into a boozehound.
**MRR: And that was the reason?**
Sashok: Yeah!
**MRR: And how many members have you got in the band right now?**
Sashok: There are 4 of us.
Misha: I play guitar and I am Mishoot-ah!
Sashok: Full of shit-ah! Fuckhead! The redhaired one plays the guitar, you suck! Ah! And I'm Sashok — the bassist... I also sing.
**MRR: Who plays drums?**
Sashok: Bormental is on drums.
**MRR: All right & how long have you been together?**
Sashok: Me & ARG? Since kindergarten times! First I played "banging" with him & then he played it with me!
**MRR: Do you like A...Yee's line-up now?**
Sashok: No. They are all assholes. Personally I'm fed up with Bormental. Yeah, especially with him.
ARG: But we'll kick him out soon.
Sashok: We are not very lucky with drummers...
**MRR: Did you have any experience playing in other bands besides A...Yee?**
Sashok: No, no experience at all. Only the stairways experience and the shitty accoustic guitar experience. We were just foolin' around. There was nothing to do and we decided to form a band.
**MRR: What do you guys do for living?**
Sashok: You call this living?!? This puppy *(pointing at Misha)* studies in a technical school, shit.
Misha: And you are a fucking pimp! You stink, man!
Sashok: Yes, I sell porno-books and I'm proud of it!
ARG: I study in a musical school & stay home playing my guitar. And this shithead Bormental...He WORKS!
**MRR: And who writes lyrics & music?**
ARG: We all do.
Sashok: Misha doesn't. But me and ARG do. We just sit around and then, all of a sudden, one of us says: "Hey, let's write a song!" And we just go out, buy beer and create a song.
**MRR: Does anybody have a musical education?**
Sashok: I listen to my tape recorder!
ARG: Me too!
Misha: Me too!
**MRR: What are the influences?**
ARG: Hendrix, Napalm Death, DRI...
Sashok: We listen to everything that we get our hands on.
**MRR: And what about Soviet music?**
Sashok: No! Nah! I wouldn't mark anybody or anything out.
**MRR: You ever toured?**
Sashok: Let me answer!!! We've been to Rostov, in the south...
**MRR: Yeah, and what about it?**
Sashok: About what? Rostov?
**MRR: Yes.**
Sashok: Nothing. We just boozed a lot...We also got AIDS there... We were told that Rostov is the second best place to get AIDS in the USSR! We didn't know that!
**MRR: And???**
Sashok: We found out that people don't die of AIDS. We're alive!
**MRR: OK! Are lyrics important in the kind of music that you play?**
Sashok, ARG & Misha: NO!!!
ARG: It depends!
Sashok: We don't give a fuck! Well, if we like the lyrics — we sing these lyrics, if we don't like them — we do not sing them.
**MRR: What are the main themes?**
Sashok: Love and masturbation experiences. We are fond of it! What I am trying to say is that the band is all into total jacking off.
**MRR: You got girlfriends?**
Sashok: Yes, there are.... Sometimes....
Misha: There are even wives sometimes....
Sashok: Yeah! I almost forgot! He is a married sucker!
Misha: It's not my fault! But I jerk off on her!
**MRR: Are you married?**
Misha: No, I'm divorced.
ARG: But he's planning to marry again!
**MRR: What else do you do?**
Sashok: Jerk off.
Misha: Drink beer.
**MRR: You do drugs?**
Sashok: Who?
**MRR: Drugs.**
Sashok: We don't prick, don't smell glue, no pills either. But we do like to drink. Do'nt we?
Misha and ARG: YEAH!!!
*(Then it becomes a heated discussion and*

**MRR: Do you tour a lot?**
ARG: No. But more than often people come to our garage, they always bring beer. We play & they treat us with beer. Usually, there are no more than 10 listeners in the audience...
Sashok: But they always bring beer & that's important.
Misha: Yeah, a gig is a gig...
**MRR: Have you got any plans for future?**
Misha: We never think about it.
Sashok: I think we're gonna skip from the Soviets!
**MRR: What don't you like in the country?**
Misha: And what should we like over here?!?
**MRR: OK, I understand. Well, do you think you can earn your living with music?**
Sashok: No chance, it's impossible. We got about 10 guys, they are all our friends, that do really like us, but they do not pay us.
**MRR: How did your tour go along in Rostov?**
Sashok: I don't know. When I'm on stage I see everything doubled, like...we're always drunk.
**MRR: Do you know any other Russian bands that play hardcore?**
Sashok: No, but I guess there are a lot of them, the thing is that I don't listen to Soviet bands. What they do is they copy out western bands and that's it! Sometimes we do that also.
Misha: No we don't!!! What did we steal?
Sasha: Oh yeah? What didn't we steal?
Misha: We didn't steal anything, did we? Or we did?
Sasha: No, we made every fucking song by ourselves!
**MRR: When did you get your shit together?**
Sashok and ARG: In 1988.
Misha: That was when I came!
Sashok: Shut up, you asshole!
**MRR: Did you release any albums?**
Sashok: Are you crazy? We only got demos. We recorded them all in a garage.
**MRR: How many songs have you got then?**
Sashok: Uh! About 500 along with the ones we do not play live anymore.
**MRR: Are you planning to get into the studio?**
Sashok: Yeah, we do, but we got no money.
Misha: Everytime they promise to give us some money for the recording, they drop the deal.
ARG: We are being cheated!!!
**MRR: How would you characterize your music yourselves?**
ARG: At first it was punk, then it was "A...Yee" Hardcore, and at last they mixed together.
S: No! We started with thrash, later it was punk.
M: Now we are playing country!
**MRR: You all live in one house?**
S: No, in one neighborhood. And this shithead, *(points at Misha)* didn't let us in for a x-mas party?
**MRR: What are your favorite songs?**
ARG: "Copper Pan"
S: Different ones. Perhaps "Don't Spit in My Face," though it's an old one.
**MRR: What about the songs from your album?**
S: I guess "Bubblegum is a chewing gum!"
ARG: I like them all!
M: I don't like that fast one: "Ta-Ta-Ta-Ta!!!"
**MRR: What would you call your album if you had a chance to record it?**
S: We ain't got no name for it, but we'll think about it.
ARG: Yeah, we will.
M: WE will.
**MRR: You had problems with police?**
S: Oh fuck! They always kick our asses. I remember, though vaguely, one festival where I went outside from the personnel exit to take a leak. There suddenly came up to me 3 assholes and started kicking my balls with their police sticks.
**MRR: What assholes?**
S: Police, of course!
M: I was drinking vodka upstairs and they came and kicked mine too.
S: They knocked me on my balls and they also wanted to drag me to the police office.



**MRR: What did they beat you up for?**

S: They said I couldn't piss in the street.

ARG: They don't like it.

S: They say you gotta go to a toilet.

**MRR: Anything else?**

S: Nothing! I'm not an adventurer. It was horrible and terrifying.

**MRR: What's the average age of A...Yee?**

S: 21

M: 20

ARG: God knows.

**MRR: Have you served in the army?**

M: Are you kiddin'?

S: No!

ARG? None of us!

**MRR: How did you deviate?**

S: You know! That was great!

ARG: Both of us stayed in one hospital.

**MRR: What did you tell your doctors?**

S: In the drafting office I said I wanted to make music and not to serve and that I loved Bach very much. She asked me what would I do if they took me away by force and I shouted in hysterics that I'd cut myself and she said, "Ok! Here's an assignment for you!" So we went to this mad house. There were a lot of funny people and we had lots of fun.

ARG: Yeah, one man thought that everybody spied on him.

S: And we pretended that we were the ones!

ARG: He was kicked a lot but we didn't touch him. Didn't hurt him even once!

**MRR: Are you good and kind in real life?**

S: Sometimes. . . When I drink I want to kick some ass, but when I'm not, never.

**MRR: How do you deal with rednecks?**

S: WE can run very fast!

M: No one will catch us!

S: No incidents. One can easily find a common language with them. For example, in the line at the liquor store! There, everyone has common interests.

**MRR: Do you sing in English?**

S: No, but we've translated a couple of songs, but I'll never be able to sing in English because of my pronunciation. It sucks! But we wouldn't wanna go to Mongolia!

**MRR: What do you do now?**

S: Drink tea!

**MRR: I mean your music.**

S: We are resting after a gig!

**MRR: Are you going to change your music somehow, later?**

S: Yeah!

M: When we'll be 50 we'll play classical music but with the same name A..Yee!!

ARG: If there's something good to rip off, then we'll start playing it and change....

**MRR: How does the public react to your music?**

S: What public?

**MRR: The one that comes to your gigs.**

M: They love us! Sometimes they even hang our portraits on their walls. I saw one!

S: You are a fucking liar!

M: Fuck off.

S: I guess everything is O.K. We just love to drink ,all of us, what else?

**MRR: Where did you learn to play your instruments?**

S: Nowhere, but he *(pointing at ARG)* wanted to go to a school.

ARG: No!!! It's interesting there, of course, but they want a lot of money, 85 roubles a month.

**MRR: Where do you practice?**

S: At home. That is where we rehearse.

**MRR: You got a garage?**

S: Yeah, but all of the equipment is not ours, somebody elses.

**MRR: What do you guys do besides play in the band?**

S: I like sober life, that is not when I'm playing.

**MRR: Is there a message in your lyrics?**

ARG: Yeah, but we didn't think about it.

S: Let's masturbate. That's what we want to say with our music. We want everybody to be happy. We also like sexual minorities. We like it.

**MRR: What about your influences?**

S: We like Anthrax, Sex Pistols. I wouldn't want to be very specific. We listen to everyting.

**MRR: Do you think you play original music?**

S: I don't give a fuck! What matters is if you like it or not.

**MRR: Do you consider yourselves to be anarchists, punks, etc.**

S,ARG, M: No-o-o!!!!

**MRR: Have you got a lot of songs to record?**

S: If we'd only go to. A lot! For now, it's usually somebody comes up with an idea but everybody says, "Are you crazy or what?" But later, we try to listen and it turns out to be pretty cool. Personally, I don't like a lot of songs and would've crossed 'em out. But they won't let me.

**MRR: Where's your drummer?**

S: He's a blue-collar worker.

ARG: He vomited all over my room. I quit being friends with him.

**MRR: But does he show up for reheasals?**

M: He doesn't know how to play.

S: Well, a man must be good, so we can communicate with him. Like me, it's a pleasure to talk to me. So he comes, drinks a beer. But our drummer always runs away from home.

M: And so that he could play a little.

S: Yeah, I forgot, a little.

ARG: We are not lucky with drummers.

M: They are strange!

S: All drummers are shit!

**MRR: What was life like for you last year?**

S: New year! Every time we drink it's a happening for us. You'll never know what is going to happen. Tough question. Misha quit his wife. He made us happy, but he wants to marry the same bitch again. She says that he can't get it hard. But Misha is stubborn.

**MRR: You were touring in Rostove. Did you make some money?**

S: Yeah. They gave us 25 roubles and said go and eat! But we bough beer, about 40 or 50 bottles.

**MRR: If you had enough money for studio and beer would you still be interested in music?**

S: I'd hide myself there for months.

**MRR: Are there any Russian bands that you like?**

S: Yeah, "Naive".

M: "Sailor's Silence" are OK.

S: That's it!

M: Everybody else is crazy, avantgarde bitches they are.

**MRR: Do you like it?**

M: There's that music with saxophones and violins. Fuck! It sucks!

S: I like "Nuance." Their song "Chairs" is great. I was drunk, I really liked it. *"Chairs, chairs, chairs."* Fucking great!

**MRR: What would you say to aliens if they get to Earth?**

S: A-a-ah! Fuck off!

**MRR: Would you treat 'em with beer?**

S: It depends, but all in all, we'd welcome them, of course.

**MRR: Do you read a lot?**

S: I love it! Something funny.

M: I like books about pirates.

S: I used to read a lot about Indians and cowboys.

**MRR: Whom did you like best, Indians or cowboys?**

S: Indians of course!

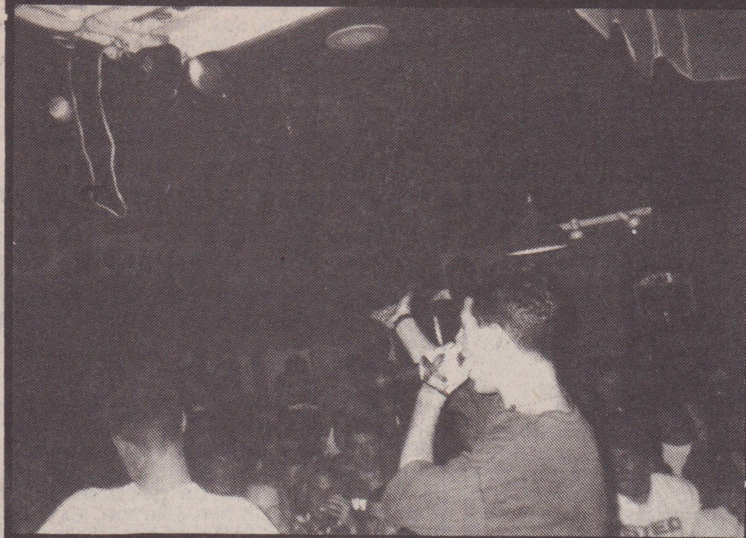
**MRR: How was your last gig?**

S: Our drummer fucked up about 25 times!

M: Yeah.

S: I guess we should buy a drum kit, invite some famous drummer to Russia, give him notes and let him play for all the bands. Or we could turn on a metronome. There are no good drummers in Russia.

**USSR, 119 517, Moscow**
**Ul. Matveevskaya 1, Apt 350**
**Sashok**
**Tel.4426507**



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# DSK

## Industrial Noise From Moscow

MOSKOVSKAYA
OSOBAYA VODKA

*DSK was formed in 1989 by a well-known Moscow artist, Chink. They were thought of more as a stage performance than an original music project. At first, their objective was to deny 'machine copies' of commercial pop music. Lots of their songs are their own distorted versions of hit songs. Besides the obvious influences of THE SWANS and LAIBACH, they have plenty of ability to create their own musical ideas. They play a heavy, monotonous and depressive music with lots of theatrics. Meaningless lyrics and shock value make them quite popular. The interview is with Alex, vocalist and leader.*

**MRR:Tell me how did you get together?**

DSK: At first there was a lot of thinking about how we should call our band. Then I came up with an idea of "DIE SCHWARZE KATZEN (black cat). This is the name for a very dirty german pornographic video series. There isn't a prehistory of our band actually. It is just that for a long time I wanted to record some music. I even wanted to play rap for some time, anything, I only wanted something to do. Once an old friend of mine, Misha, now he's the drummer, came to my place and there we sat for hours and then suddenly came up with an idea of organizing a band for he had a garage to spare.

**MRR: When did you first meet him?**

DSK: Since 1982. It was just that we were living in the same block . Later we split - I had to do my time in the army. So for 4 years we didn't even talk to each other or meet. Our previous interests were all based on drugs.

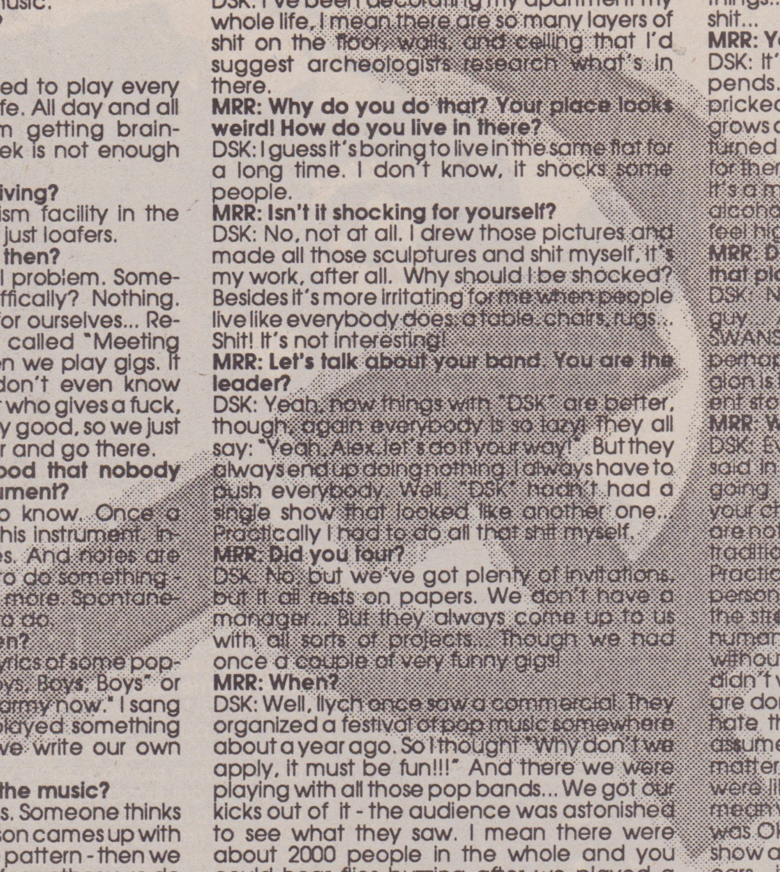
**MRR: Who are the rest?**

DSK: Ilych, my friend, he plays guitars; and Kostya, he is our bassist. They all used to play in punk bands: CHUDO-YUDO, BLACK OBELISK. At the time when we got together our only goal was to record some music, actually—or feelings because we didn't even practice before. Later all this nightmare became DIE SCHWARZE KATZEN and that is what we are now. At first we just banged... Mike used to play with some members of POGO, they had this project called CABINET. There weren't any reasons practically for forming a new group. Everybody just got tired of sitting on their sofas at home doing nothing, listening to some records.

**MRR: Like what?**

DSK: Ilych and Kostya like 77's punk: SEX PISTOLS, etc... I like more industrial bands: SWANS, EINSTURZENDE NEUBAUTEN, VOIVOD, SLAYER are OK too. Misha is a kind of hippy, he used to like KING CRIMSON and stuff. The only idea was to fuck people's brains as much as possible... We wanted to

# Ain't it better to gather something for your own brain than 20 cars or 20 VCRs?



shock people, it didn't matter what kind of forms we used, we just wanted to make people say: "Wow, we never saw that kind of shit before!" We play this kind of music because of total pessimism in the scene. Everybody's playing shit, schizoid music. We have that stagnation in musical life nowadays. I guess... everyone has those roaches in their brains that keep away everybody from dedicating themselves to music.

**MRR: Do you practice a lot?**

DSK: Three times a week.

**MRR: You think it's enough?**

DSK: Of course not. I wanted to play every fucking day of my fucking life. All day and all night. It keeps away from getting brainwashed. Three times a week is not enough definitely.

**MRR: What do you so for a living?**

DSK: I study at the journalism facility in the university. All the others are just loafers.

**MRR: How do you buy food then?**

DSK: Money is not a typical problem. Sometimes I'd sell dope. But offically? Nothing. Though we did something for ourselves... Recorded an album recently called "Meeting With the Beautiful" and then we play gigs. It always happens like we don't even know we're playing that night. But who gives a fuck, huh?!? I think none of us play good, so we just find the address on the flyer and go there.

**MRR: Do you think it is good that nobody knows how to play his instrument?**

DSK: It is very good not to know. Once a person learns how to play his instrument, instantly he trys to play notes. And notes are frames... If they teach you to do something - you can not self-realize any more. Spontaneous music is the right thing to do.

**MRR: But how does it happen?**

DSK: At first we just took the lyrics of some pop-shit bands like SABRINA "Boys, Boys, Boys" or STATUS QUO "You're in the army now." I sang the lyrics and everybody played something along. Now it's different, we write our own lyrics.

**MRR: Who writes them and the music?**

DSK: Nobody, it just happens. Someone thinks of a word and the other person cames up with another one. If we like some pattern - then we spend our time over it, there's another - we do the same thing. But it is all very spontaneous. It started that way too. All the recordings that we've made are live. We tried once to go to the studio... But the price for renting was so high, we dropped the idea.

**MRR: And how did you record this album "Meeting With the Beautiful" ?**

DSK: It's a live one. Once when we were playing there was a friend of mine in the audience and we heard one guy say to another, probably his pal, "Beautiful band!". We kinda liked it: Beautiful, Beautiful music - Meetings with the beautiful... it was so lovely! But now everybody's in the band is sick of our old songs. Ilych seeks oblivion in drawing picures. There was an exhibition in "Free Academy", somebody wanted to sell his pictures at Sotheby's in London. But Ilych... He doesn't care. I sometimes occupy myself with that sort of shit also, make sculptures... Try to advance in everything...

**MRR: All of the stuff that you do is very political. Could you comment on that? Politics are not popular with punks nowadays...**

DSK: I thought then to be anti-political... I draw a lot of pictures and shit, but I never keep anything at home, I just give 'em away to my friends. Practically every shit that I do happens this way: I buy some 'offical' product of our government political posters or some 'happy' communist pictures... I kind of don't like the way they've made it - so I just have it 'altered!' I add something, cut something off, draw something on that picture, etc., Make a frame for it. People just come - and I give 'em away. I've got enough with my apartment...

**MRR: Oh yeah, I've heard a lot about it... There were plenty of articles in all sorts of newspapers about how you live at home and how it looks from the inside.**

DSK: I've been decorating my apartment my whole life, I mean there are so many layers of shit on the floor, walls, and ceiling that I'd suggest archeologists research what's in there.

**MRR: Why do you do that? Your place looks weird! How do you live in there?**

DSK: I guess it's boring to live in the same flat for a long time. I don't know, it shocks some people.

**MRR: Isn't it shocking for yourself?**

DSK: No, not at all. I drew those pictures and made all those sculptures and shit myself, it's my work, after all. Why should I be shocked? Besides it's more irritating for me when people live like everybody does: a table, chairs, rugs... Shit! It's not interesting!

**MRR: Let's talk about your band. You are the leader?**

DSK: Yeah, now things with "DSK" are better, though, again everybody is so lazy! They all say: "Yeah, Alex, let's do it your way!". But they always end up doing nothing. I always have to push everybody. Well, "DSK" hadn't had a single show that looked like another one... Practically I had to do all that shit myself.

**MRR: Did you tour?**

DSK. No, but we've got plenty of invitations, but it all rests on papers. We don't have a manager... But they always come up to us with all sorts of projects... Though we had once a couple of very funny gigs!

**MRR: When?**

DSK: Well, Ilych once saw a commercial. They organized a festival of pop music somewhere about a year ago. So I thought "Why don't we apply, it must be fun!!!" And there we were playing with all those pop bands... We got our kicks out of it - the audience was astonished to see what they saw. I mean there were about 2000 people in the whole and you could hear flies buzzing after we played a couple of songs. It is also interesting to know that we were the only band who played live! All the rest were just playing to the record, opening their mouth...

**MRR: Oh yeah, it's a common thing in Russia... Do you think there is some chance for your music in USSR?**

DSK: You must be crazy! Industrial noise is not popular in the rest of the world too! It's a very specific thing... Well, we could make more digestable for others, but we don't feel like doing it. I mean, once you get hold of popularity and money your music becomes shitty instantly... I don't even try to have it sould better and shit...

**MRR: What are your influences?**

DSK: SWANS, LEIBACH, EINSTURTZENDE NEUBAUTEN... Lot of other stuff that is quite different from the mentioned ones. I like some Soviet punk bands also! DK, A... YEE. I mean bands like that never think of playing something. It's all natural.

**MRR: And how do your fans react to what's going on stage?**

DSK: Generally?... They are silent! I kind of like it. Some people think we are nazis—black leather, short hair and stuff. I always laugh, they think if we've got a German name for ourselves, then there's something wrong. It's a pitty that so many rednecks came to our shows. I think time hasn't come for such kind of music in Russia, besides there are so many other problems. For example, my problems: I have to fuck, drink vodka, rest, go to the movies! Do you know how much time it takes?

**MRR: What do you mean?**

DSK: Music is not a problem for us, it's kind of a form of our life. At first there were a lot of "rock-starrish" type of things that we've done... All those shows with lights, roses, flyers and shit. Now I think these were all borrowed things... Now we are what we are... Dope and shit...

**MRR: You do drugs?**

DSK: It's a very complicated problem. It depends. I treat negatively what is being pricked, etc. Marihujana is the thing that grows out of soil... I mean I had so many friends turned later into monsters... I feel kind of sorry for them... I never used heavy drugs, nor will I. It's a matter of choice, I like grass - don't like alcohol. It's very animal - like grass makes you feel high, e.g. I got higher to cosmos...

**MRR: Do you know any other bands in Russia that play the same style?**

DSK: No there aren't any. But there's one guy Alex Tegin, but I think he copies off SWANS identically. I heard they are friends, perhaps that's why. He is very religious, religion is basics for him. It's a whole lottta different story with DSK.

**MRR: What's that?**

DSK: Everybody has his own theories. It is all said in gospel. I do not understand God as going to churches and carrying a cross on your chest—it's not my way. Original religions are not of any interest for me. Those are roots, traditions and rules. One has to be honest. Practically, there's no future or past for a person—just present. Once he comes out in the streets he ought to write his own word in humankind's experience. If one could do that without thinking - then he might say that he didn't waste his life for nothing. But things that are done especially for fame and money?!? I hate that! For example, if we take bands, I assume that 'KINO's music is not honest, no matter how they make gods out of them. They were like that when they were in deep shit, I mean when they were working in stoke-hold it was OK, but since they're getting 16000 for a show and play to a record and drive their own cars—it is commercialism. Nevertheless I understand what it is all done for. I mean concrete accumulation of money and things. The more you get, the more you want. There's no sense in such shit, because a person will die sooner or later.

**MRR: Are you happy with your life now?**

DSK: I won't die of hunger, got nothing to complain about. Of course if one compare how we live here and how people live in the west—it's intolerable! We can not buy what we want here. But what the fuck?!? I haven't been really hungry in my whole life! I passed this period when I needed something for my-

**Once you get hold of popularity and money your music becomes shitty instantly.**

self. Nowadays I'm preoccupied with studying myself and the people who are around me. I shifted a long time ago from material problems to spiritual ones. I just walk on the streets, invite people to my house, talk to them... They can argue and shit... That's life! I understand there are 80 years to live for a man. There he is skin, bones, his head... Life is given to live. It's better to feel yourself alive and understand that you're living. If there's is such a chance - it's wonderful. And to have a 9 to 5 job? It's not for me.

**MRR: Your music is very depressive, are you pessimisive or optimist?**

DSK: Music expresses that state of ones soul that he is in. It's a fact there is more of bad, than good in this life, but I guess it is because people don't want to see what's going on around them. So they've used their cars for 80 years... What's next? Body is going to die, but consciousness remains, and they wouldn't be able to take along their cars and shit... Ain't it better to gather something for your own brain than 20 cars or 30 VCR's? I found myself kind of isolated. It pissed me off. No matter how we try to socialize everybody is interested only in himself. All those wars and shit...

**MRR: Have you got any other hobbies?**

DSK: Tattoos! I'm planing to go to Denmark next week. Gonna spend all my money on that shit. At least that's what I'll have with me always. As a matter of fact I got interested in tattoos along time ago. I think it's a kind of a protest. I mean what we have in Russia, people treat a guy or gal with a tattoo as convicts and stuff. Everyone thinks I'm crazy. I don't give a shit! By the way I think crazy people enjoy life more than we do. They've got totally different life perception. I know this woman who writes something and then reads it out loud in the streets, saying she's the point of contiguity between cosmos and earth. People laugh. It's a pity. On the whole Russia is a land of natural punks. All western punks (I won't argue, there are some individuals) with mohawks that they do in the hair-salons and clothes and studs they buy in stores—it's not the real thing. They don't have problems that we have. A long time ago I wanted to immigrate, but I changed my mind pretty soon...

**MRR: Why?**

DSK: What for?!? It's the same thing as money accumulation and shit. So, what will happen if I leave Russia? Work? Money? What about my brain? Of course, there are more possibilities to realize what you want to, but soon it will dampen my ardour. People are more natural in extreme situations.

**MRR: What are your relations with your parents?**

DSK: They are pretty good though I'm sure that no one should trust their parents in Russia. I mean when I was in the army, they kept on saying that I should become a communist, join the party and shit, because it was much more easier to do it in the army. Later when I got back they told me that I need a profession, that I should have a chance a carrier. They told me things their parents told them. But only now they've realized that there isn't a single shit they can change in my life, looking at all that chaos going on in the country they understand that no matter how they cared... Well, one could wake some morning and find out that there's been a military coup d' etat...

**MRR: What's life for others on DSK?**

DSK: When we get together we always try to do something outrageous musically, it's a pity that so few understand it. For example, here we are drinking tea and I'm looking at the cup. This is a cup. There must be tea in it, but what happens if I throw it out of the window?

**MRR: Your talking about DSK's music?**

DSK: Yes.

**MRR: And how do you expect people to react that kind of music?**

DSK: I don't want any reaction. Well, of course we want them frankly to react somehow. But they are just staring like donkeys.

**MRR: Do they like it?**

DSK: I don't know...

**MRR: I still can not understand what you are trying to acheive?**

DSK: I think our music is kind of a warning sign, a shock telling people to stop. I mean the scene is like a herd of cows. Everybody got used to that if they come to a concert they would drink, the band would play and there, they would stand or slam dance or shout or stomp their feet... It's kind of a ritual or something. What we are trying to do is to give `em something different, a non-standard thing. So they wouldn't know how to react.

**MRR: What are your near future plans?**

DSK: Now I'm going to Denmark, and perhaps later I'd go to USA. It's a very strange country, just like Russia...Immigrants, their culture that spread worldwide in some shitty 200 years. It's all very strange.

**MRR: You seem to be very optimistic. Why do you play such 'black' music?**

DSK: I don't know, I have this feeling that good people play 'black' depressive music, but the ones who sing about first love and signs have 'black' thoughts. It's just like 'plus' and 'minus'. Any man as a musician is secondary. The thing that counts is what he's got in his head.

**MRR: You sing in English?**

DSK: Yeah, it's a language that everyone understands.

**MRR: I heard about your problems with KGB and police...**

DSK: Oh yeah! Hundreds of times! Remember, we used to have that young communist league detachment.

**MRR: Yeah, I've been arrested several times myself.**

DSK: They used to catch all sorts of punks and hippies, etc. on the streets and hand them in to the police. First time I got arrested by them was in the center of the city. It was funny for I just went to some food store and those shitheads were catching some groups of hippies who were running away from them. So I got arrested, they tore off some buttons that I had on. Told me that I was an 'anti-soviet, anti-social element under bourgeois influences', took away an AC/DC tape that wasn't even mine, started listening to it and translating their lyrics! God! It was funny! They said that there were some fascist slogans on my tape and sent it for an examination. I had to wait 2 months until they gave it back to me. Now it's all different, but time will show. I don't trust them. What masses wanted, they got it. Our government just loosened the chain... So what if we have those cheap 'freedoms' to protest on the streets, what if they let me wear those studs on my wrists. They can take all this away any time. They gave it to people and they can take it back. I guess we're having 'perestroika' only because the government didn't expect that there would be a national problem in the country. I mean, I don't understand, all countries live according to one rule, we use the other. What the fuck, huh? I guess I like pre-perestoika times better. There was food, everybody was drunk and happy. Now people become mean and angry...

racket, rednecks, looks like everybody went bad and what will happen next? All those Iraq conflicts. I think this was again done by communists. They gave `em the weapons, military counselors and shit... 'Pamyat' - is a KGB organization for sure... Of course, it is more complicated and shit, but all those fat faces that we see on TV are just muppets. They are not fools themselves, you know. The ones who really rule the country have no illusions that people want to go back from where they came from: strong hands and shit. It's a herd, they can not survive without a master. For 40 years they've been walking and doing what they ordered them to do. They gave these assholes freedom. Here! Take it! Do what you want! You want it - you got it. We'll step aside. So what happens? Everybody tried, but... no results. You can not change the whole system in no time...

**Our music is a warning sign, a shock telling people to stop. The scene is like a herd of cows.**

**MRR: How do you think foreigners treat Soviet music?**

DSK: Well, to my mind, there's too much 'traditional' stuff in the west. A lot of bands play music not because they understand what they're doing, but because people have strong traditions. They play also because everybody does this. In Russia there's more honesty in the scene, and this is valuable, but it's imposible for a foreigner to understand lyrics and stuff and what is between the lines and shit. They had their entire culture developing and in Russia it was total underground until now with all the Grebenshikons and Gorky Parks. Shit, all those balalaikas and matreshkas and caviar and vodka! Shit. Of course they wouldn't understand our problems—we are a third world country. Not long ago they thought that people were riding bikes and wandering on the streets hugging bears. Their impression would be just like mine if I went to Istanbul market. There's nothing strange about it. I guess they shouldn't trust Russia. You can not rely on Russia's honesty. Today they say one thing. Tomorrow, another.

**MRR: Any last words?**

DSK: The most punk culture is the offical social culture!

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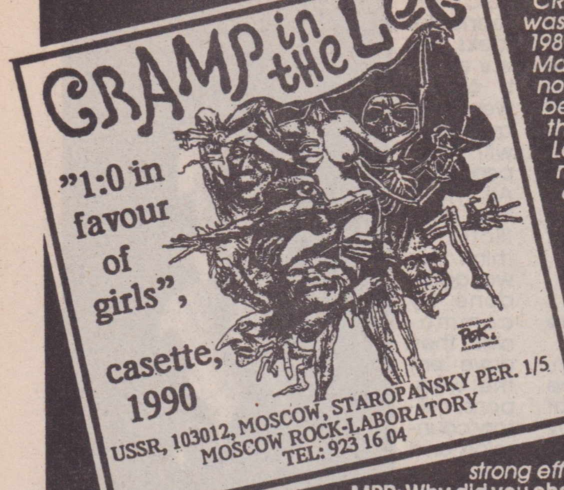
CRAMP in the LEG
"1:0 in favour of girls",
casette, 1990
USSR, 103012, MOSCOW, STAROPANSKY PER. 1/5
MOSCOW ROCK-LABORATORY
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*CRAMP IN THE LEG was formed in early 1989 by singer/bassist Max Pokrovsky and now are one of the best known bands of the Moscow Rock Lab. Their music is a mixture of punk, avant garde, and something else. Their latest songs are a bit more assosciative and philosophical than the tunes on their debut LP "1:0 In Favor Of Girls," where school years and black humor had a very strong effect.*

**MRR: Why did you choose such a strange name for your band?**
C: Well, it all began when I was in school. I was graduating in 1985 and we decided....it wasn't the "Sex Pistols" and all. It just came from nowhere, everyone wanted something for himself, felt jealous....I don't know how it happened. It was so degrading. All those fucking school halls etc...

**MRR: What kind of music did you play then?**
C: It was horrible. Now I laugh, but then...it was totally crazy and demented, I cannot even descibe it. I even had to play bass because we didn't have a bassist. That's how I practically became one besides singing. Later, we broke up and those idiotic trying experiences with the members of our band went along, and those people came and went and came and went away, until we created "Cramp In The Leg". We didn't choose this name ourselves, it just when they invited us for our first gig, I told one of the organizers that we didn't have a name but I had a cramp in the leg. And when we were playing they announced this name...

**MRR: What's the current lineup?**
C: Dima plays guitars. I call him "appetizer". He is so tall, so lively, an exciting person, so twitchy, just like me. Then there is Anton, he is the drummer and Mike Serov. Just a Mike, what else can I say... and we're always looking for a guitarist.

**MRR: What are your influences?**
C: They are all the same as each other. But as it goes for me -- I don't like to listen to somebody else's music. Because I've got nothing to listen to it from, no tape recorder, nothing. I only listen to it when I get my hands on a walkman or something...

**MRR: I understand that you are the one who writes lyrics and music.**
C: Yeah. But I usually come up with some musical pieces and that's it. We do the rest of the song together, but the most popular turn out to be the ones that I write all by myself with lyrics and shit. Practically the best songs are not the ones that we think but those which come out naturally, based on sound phonetics and associations.

**MRR: What do you sing about?**
C: Ah! Before we used to make fun of school life, how it is boring and shit. Some sort of self-humiliation, because we had that shitty after-taste once we've graduated. But I'm getting sick of it -- it was a long time ago, besides I treat that topic with humor -- everyone's so brainwashed after they digested what was stuck into them. Now we sing about love...Just kidding! I don't know really... it's all humorous and funny and silly though. I like sometimes this beautiful younger gibberish with black humour and ...SATANISM!!!

**MRR:Have you guys ever toured? I mean, you've never played outside Moscow, but you're popular with the whole country?!?**
C: No, we never toured, never....only once I ventured to Belorrussia. Terrible impressions! Dirt everywhere, it smells of industry, this stench of the railways and pollution in the cities....This ominous fog, etc. Then we got drunk with vodka. Why should I tour? It was all so bad. Empty clubs, etc...We were the so-called "guests", and were always the last ones to play. All those provincial gigs are a sort of hydrophobia. No impressions at all. Dirty trains -- we had to sleep in them on the floor.

**MRR: Do you think it's hard for punk music to survive in Russia?**
C: Who knows?!? If you work for others, there is a chance, but if you're working for yourself, no way!

**MRR: How does the audience react to your music?**
C: We are popular. Even our first concert was a happening, and then all the rest...

**MRR: Do you have a lot of money?**
C: Are you kidding? But there's one basic need for that -- members of one's band shouldn't be crazy. Because when you come to your garage to rehearse and look into the eyes of the people who are close to you -- you smile and music doesn't matter a lot in such a case really.

**MRR: Did you release any albums?**
C: Yeah, we've recorded this tape in the summer of 1990. There are only old songs over there. We didn't have a chance to do it before. We called it 1:0 In Favour of Girls. There are 8 songs on this tape...I think it's a good one, but kind of hysterical, what I mean is that we've also done our best and worked our asses off...

**MRR: Did you have to serve in the army?**
C: No, I've never been there and I guess nobody wants to, we are smart asses of a sort. When they tried to draft us we all went to colleges that were preparing combat experts. Those colleges that are "working" for the army. They don't draft students from such colleges.

**MRR: Do you have any goals?**
C: No, we're just playing. If something becomes of it that'll be good, if not -- fuck it. We just wanted to make some noise. Dabblers... you know... Nobody gave a shit about what we were doing when we came across the Rock Lab. But we knew that it was the only progressive organization and the only chance for us...

**MRR: Any interesting recollection?**
C: Nothing, perhaps the only one is when we shot our second video during this anti-AIDS festival. It was all so funny. I just got back from boot camp, Rock Lab dragged me out of it showing some phony papers to the officers, and I was with my shaved head and stuff....everything was so empty in my head, so clean and silly. I forgot about everything that was going on in civil life. We got dressed up for the stage and everything and I was happy for being out of Hell. We didn't even try to do something cool, it was just happy rage on stage, and it turned out to be very sincere. That boot camp was quite a shock to me. It's interesting how they turn a man into a soldier, a robot, how his voice becomes different, etc... But I don't like to talk a lot about that. This army shit sucks!

**MRR: Are there any bands in Russia that could be compared to your style of music and which would you point out to your own taste?**
C: I don't know if there analogues. But it is not because there aren't any, just because I don't listen to music: I hear and see very little of what other bands are doing. Point out? I don't know, I think every band in Russian punk "scene" is worth listening to, they are so different from each other and besides -- everybody's trying to do the best they want, to have their own message and to make people listen to it. I can't say that there are bands who are total shit in the scene, it's so hard to survive in Russia... There's some kind of natural selection in USSR. Anton likes SAILOR'S SILENCE, Mike - AMNESTY, but they've immigrated to Denmark. I guess I like KEPI - I mean the guy is really crazy, but he deals with it pretty good. I also like VA-BANK. They are great. Play their instruments professionally and stuff. Well, after listening to a band I always say to myself that the band is great, but I wouldn't play that kind of music myself, though I'd like to tour. If there was a chance with NAIVE or SAILOR'S SILENCE, etc. Then there is POLITE REFUSAL -- 100%, best! But people are not very easy going there. Besides it's not punk, they have their own life, which is totally different from what I've ever seen. ZUNKI MU are also OK. They've been on an American tour. I just sat there, listened to their music, but didn't have a slightest intention or adopting anything, for again I have that rule! "Music's OK, but we must do our own!"

**MRR: How would you decribe your own music?**
C: I think it is more on a post-punk edge. We sometimes have those avant-garde stuff and "jazzy pieces". I would want my music to be more intellectual, if that is the right word to say, more complicated. Otherwise the scene become like a punk factory. Everything's the same. Now I'm interested in that topic of a strong personality, a leader, e.g. I like an intellectual image of a person but that must be very close to real life -- I don't know, perhaps to have a seedy look.

**MRR: Your live show is great. Are you rehearsing what you do onstage? Do you have a certain image?**
C: No we never do that. It's just organic, there's no reincarnation or something... What you see is what we are in actual life, maybe a little more expressive.

**MRR: Do you think they should pay you a lot for your shows?**
C: No, one must earn as much as to pay for the needs of one's own music, e.g. to pay for shitty recordings in our shitty studios, pay for a shitty guitar, shitty P.A. and to have some food... and maybe a little money for your Mama to make her life a little less unbearable...

**MRR: And how do you deal with parents?**
C: Personally? I live with my mom. She is an exception, she's cool. She knows, probably, all of our songs. Some of them she loves. And when they show some shit pop stuff on T.V. she vomits just like I do, saying it would be better if we were there with our "Tazepam" (a drug) songs. Of course, she doesn't understand a lot, but that doesn't matter.

**MRR: Do you think you should keep your music amateur?**
C: No, I think once you play in a band, you should play like a professional, in a good sense of this word.You should be crazy, a fan, twisted on what you are doing. Professionalism is an essential part of it. How can you do or have something when you don't know what you are doing?

**MRR: Do you only have Russian lyrics?**
C: Yeah, and I think it's cool and not pretentious. A lot of bands try to do that. Some time ago I thought about having English lyrics, but I think it's just a herd instinct. Besides, I think that lyrics shouldn't be poems, or stories or what- ever... I would want 'em to be a number of yells addressed to somebody or yourself, language in such a case in not important -- is that feeling, emotions...I'm sick of politics, that's why I do

that.

**MRR: Did you ever tour abroad?**

C: No, but...there were some Frenchmen who wanted us to play in France, they just smiled as it always happened before and said something like "See you in Paris". Practically it's very hard to organize a gig for a Russian band. They want and we want to, but we have our fucked up government. That's why everytime foreign people who come up to us with some proposals and interviews I look at all that with benevolence and at the same time with indulgence, because there they are and there they go. But we're here...

**MRR: I understand. Do you have a lot of social songs?**

C: No but I think all those problems in any case influence what a musician is playing, but it all depends on what kind of people members of the band are or in what stage of development they are. In some bands these problems are in a form of sausage-shortage. "Here I am eating this small chunk of sausage and thinking it's not a lot! I think there should be more!" Other bands put it in a different form. It's not necessary to sing about what you see. In the ideal form I would want Cramp In The Leg's music to be very simple in every way. In sound chords, lyrics. If you have that -- you're a genius. We are trying to achieve the right reaction of our fans. We'd want them not only to slam dance or stage dive, because they're pretty busy with that, but also see and listen to what we play, but simultaneously without any conceptions.

**MRR: Let's go back to that topic of strong personality. Do you think there should be a leader in the band or it must be democratic?**

C: There should be a dictatorship, but a very specific one. There could be 4 or 5 dictators in the band in they all generate ideas on the same level and all of those ideas suite to the conceptions the band they're playing in. If they don't have any mutual borders -- then they should split up.

**MRR: And how would you comment on what relations you have in CRAMP IN THE LEG?**

C: Well, it all depends. If a band is new, they must make friends with each other. It is very important. They must drink and smoke and whatever do altogether. But when they achieve some goals that they've been working on for a long time. I mean, for example they become popular, they're having money, etc. then they should rest from each other. What I mean, that each person must have his own life, his private life. Later they should only meet for rehearsals, but still they must be friends. It is the thing they told us in school. Remember, Marx and Engels who carried on their friendship through the years? Like Engels loved Marx's wife but never fucked her.

**MRR: ?!?**

C: I mean that there must be that combination of understanding what role you're playing in the band and what you're doing without fucking everything up, e.g. a drummer shouldn't play guitars.

**MRR: Do you have other hobbies?**

C: I used to draw images of what I couldn't realize through my music. But the major part of my time is still preoccupied with music...

**MRR: What if you try to tour a little? Perhaps in eastern or westem Europe? Do you think your music would be understood?**

C: I don't know what they like over there, but I think if something is done with soul and purely...it feels.

**MRR: You have those songs about drugs? Do you use them?**

C: Naah, my health couldn't afford that. I think everybody in the band is little more normal of what people usually think about us. It's just rumours. Drugs are just images. I never use drugs myself, sometimes a glass of wine -- and that's it. The best drug is to be on stage, it makes me feel like a real man. I feel that responsibilty of a shithead or something. By the way some people misinterpret the things we're singing about. I'm really into all those ecology problems and stuff. We've got a lot of songs sbout animals being tortured by people. To tell the truth I like animals more the people, they are 100% more honest than people. Of course they also cheat each other, but I just get touched by it. Here, there's a song about hierarchy in society, it's not about animals, though. It's a song about the blind and the deaf and dwarves and they have that fight going on between them, e.g. the blind oppress the deaf, the deaf oppress the dwarves, etc. Here I go: "*'There was that school for deaf and dumb/ And near it was a psychiatric hospital/ Also there was an orphanage for the blind and/ A school boarding house for mean dwarves and this is what was happening.../ Deaf and dumb could keep silent/ Mental patients could mumble and moo/ Only the blind could see what was happening'/ And they all beat them up/ 'Dwarves teased psychos/ But did all the work for the deaf and dumb/ Cleaned all the toilets and helped them to oppress the blind./ But there was a dwarf stinking and limping/ Who was blind and deaf and dumb and a mental idiot/ He craved for only one thing -- to become a young communist...'*

He got killed by all those people in the end of the song...

**MRR: I see...Do you guys practice a lot?**

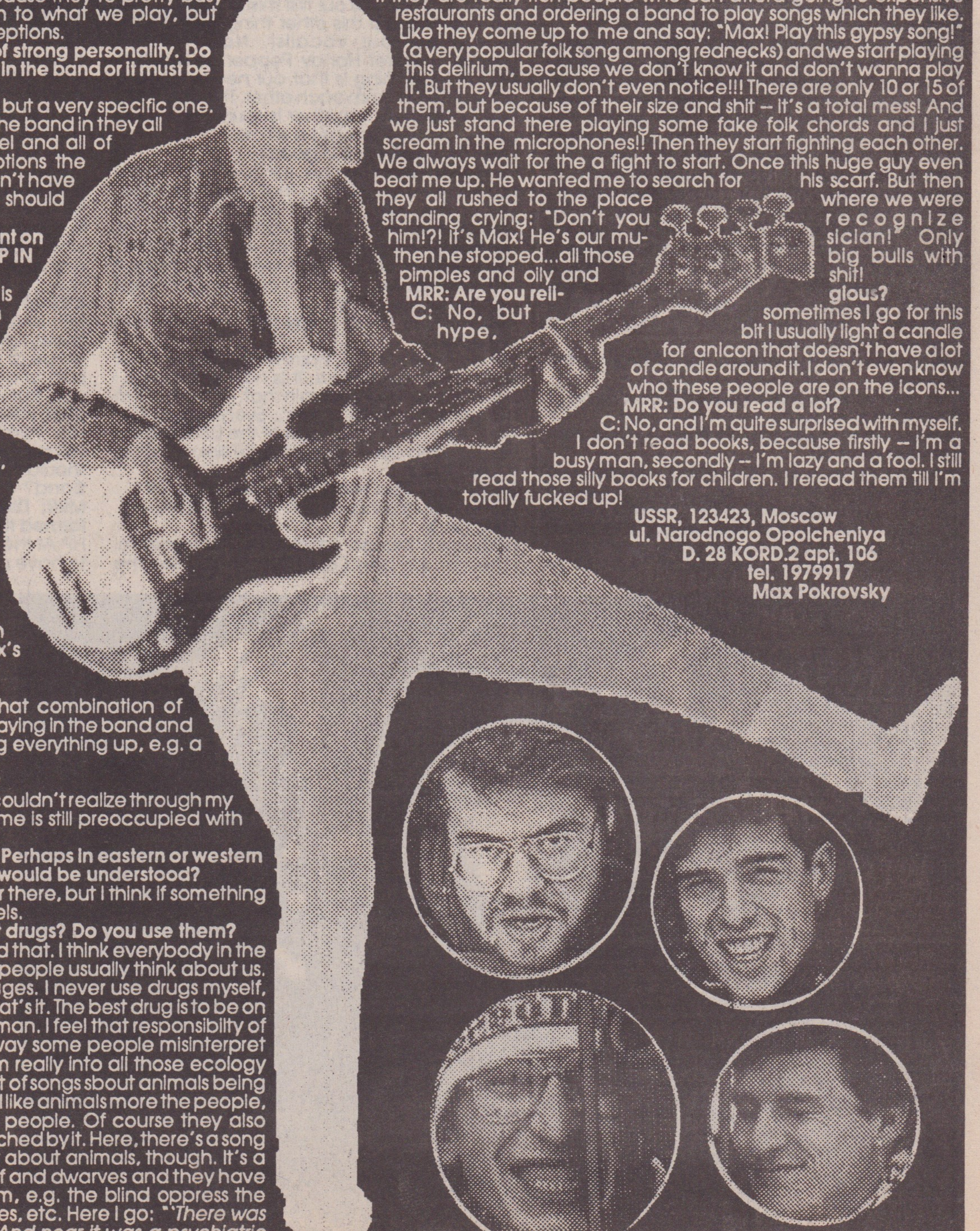
C: Yeah, we have that garage, it's just one of the buildings of a parking lot for state owned buses, watering trucks, garbage truck, etc. And the people who work there are rednecks in the very meaning of this word. And because we use this space for practicing we have to play for them sometimes on holidays. For me it's kind of a perverted pleasure to play such shows. We're a punk band after all!!! So we come to some hall to play for them and, it's funny to watch those totally drunk and slacky people doing those strange movements with their bodies. Fat women of about 40 make those sexy and disgusting restaurant movements with their bellies and their tits -- they call it dancing! And they act as if they are really rich people who can afford going to expensive restaurants and ordering a band to play songs which they like. Like they come up to me and say: "Max! Play this gypsy song!" (a very popular folk song among rednecks) and we start playing this delirium, because we don't know it and don't wanna play it. But they usually don't even notice!!! There are only 10 or 15 of them, but because of their size and shit -- it's a total mess! And we just stand there playing some fake folk chords and I just scream in the microphones!! Then they start fighting each other. We always wait for the a fight to start. Once this huge guy even beat me up. He wanted me to search for his scarf. But then they all rushed to the place where we were standing crying: "Don't you recognize him!?! It's Max! He's our musician!" Only then he stopped...all those big bulls with pimples and oily and shit!

**MRR: Are you religious?**

C: No, but sometimes I go for this hype. bit I usually light a candle for anicon that doesn't have a lot of candle around it. I don't even know who these people are on the icons...

**MRR: Do you read a lot?**

C: No, and I'm quite surprised with myself. I don't read books, because firstly -- I'm a busy man, secondly -- I'm lazy and a fool. I still read those silly books for children. I reread them till I'm totally fucked up!



**USSR, 123423, Moscow**
**ul. Narodnogo Opolcheniya**
**D. 28 KORD.2 apt. 106**
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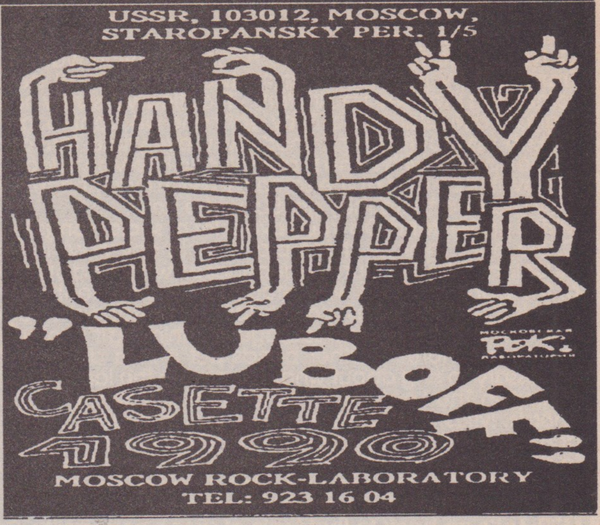
**Max Pokrovsky**

*The idea for this project began in 1986, and in the summer of '88 was taken over by the ex-guitarist of DUMB. They've released just one tape Lp but gained more popularity through live shows. They are distinctive in the conflict between punk music and the provincial flavor of their lyrics. They sing about the problems of people who come from to Moscow in search of better jobs and live in workers dormitories. This year, their vocalist left and the band changed its approach a bit, becoming more rock and roll with a more distinctive musical concept. They may change their name soon.*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**MRR: Ok, here we are with Handy Pepper & me!**

HP: Practically, we don't give a fuck about our name...

**MRR: ?!?**

HP: Handy Pepper itself is not a mistake, but some phrases, which under strange circumstances became the name of the band.

**MRR: What are those strange circumstances?**

HP: There was that friend of mine, my schoolmate, who painted some totally idiotic picture and called it handy pepper. "Handy Pepper" represents with that strange combination of words some amoeba. At a certain period of our development we liked the name, but now, we feel kind of ashamed of it. Now, as I said beford, we don't give a fuck! I mean, we're not interested in the name for what we are doing, music- music's more important. Though the name Handy Pepper is quite popular and it is difficult for us to give it up, though there are some new names for the band: Fire Dane In Lounge Suits, or On The One & On The Other Side Of An Orgasm, but we're thinking about it.

**MRR: What is the reason for changing the name?**

HP: We kicked out our vocalist & that's kind of the face of a band.

**MRR: And why did you do that? He was your brother after all.**

HP: Yes, he was. But his 'retiring' was caused by the whole history of our band. It all started in 1986. We copied songs by Time Machine & Sunday... But then it all happened. I mean the band was based & was depended upon such small details that I wouldn't recall right now. At first there were a lot of unnecessary people, but later they all kind of fell off the band...

**MRR: Did you have similar musical influences at the time?**

HP: No, even now we like different music. I still can not realize myself what keeps us going together. Actually our first experience and, so to say, steps in music were successful. We enjoyed great popularity and stuff and I think that was kind of a revelation for us. At first we were giving hopes but then spoiled everything ourselves.

**MRR: How? You're quite popular right now...**

HP: It happened 2 years ago. We recorded our first album...

**MRR: Is that the only one?**

HP: Yeah, we've recorded & forgot about it... That was our first mistake. But then we did this other thing & kicked out our vocalist. Now people interpret Handy Pepper as a band. And the last thing is that our new songs are quite different from each other. The only thing that holds them together is sound and if we take it away, you'll get a salad.

**MRR: Do you think it is good?**

HP:Not to stick to one thing. I think we're honest with things being that way. Sex Pistols, P.I.L.,... They are OK, but I wouldn't play that kind of music. The level is different and turns out to be very artifical. Well, we got our own ideas, rythm, etc..., but I wanna be honest with everybody. It is sort of confusing for me, I don't know who I am.

**MRR:Are you trying to say that the band is in collapse?**

HP: No, now we are "narrowing ". Music is not the way it was before, it is not that wide... I don't know how to explain that. I think that I'm not using the right words... Everything is OK. Our tour in Moldavia (one of the USSR republics) pointed out that people still like us, just as it used to be...

**MRR:I liked your show this weekend a lot!**

HP:Are you talking about "HANDY PEPPER"?

**MRR:Yeah**

HP:Thanks, though I think that experimental times for the band are over. I really like the current line up of our band and the music; hard and rhythmic. Our guitarist says that it should provoke low instincts. Oh! Just kidding! But I like MOTERHEAD a lot! But.. Anyway... I like "HANDY PEPPER" now, because I have total fools playing in my band, I mean it all commands my own respect.

**MRR:What do you mean?**

HP:People are crazy. I think that every person in the band should be crazy, or any person who's just into art and stuff. I like this. I mean, exorbitant ideas are being generated this way.

**MRR: What about influences?**

HP:I love P.I.L. and KING CRIMSON. I don't know, I guess I should say that I like this whole range of good music. I could like just a small part of a song of any band. PUGACHEVA (a pop star - Russian Madonna)

**MRR: PUGACHEVA?**

HP: Yeah, it's classy and it's cool when something is done with taste. Every person should have his own aesthetics. You understand?

**MRR: Did you have any goals when you formed the band?**

HP:At the time before Perestroika it was funny to have goals. We just banged on our guitars and nobody thought that it would turn out pretty serious... We just wrote those songs and played them.

**MRR: And now?**

HP: Now I always think , yes to this, no to that. I had lots of other bands before "HANDY PEPPPER", I think it's the best project I ever had. Everybody's doing his own business. A band is a kind of a machine, but it is alive when ideas are being thrown up into the air by one person and another one grabs onto them. Nobody's trying to get into his mates ass: "Play this and don't play that." We always do things together, but the majority of ideas are that of our guitarist - 90%

**MRR: So, who's considered to be the leader in the band?**

HP:The problem doesn't exist now. It was sometime before. But we've overstepped it. Mutual understanding is on such a level, that music is being created by itself, the band - We are the instruments. I mean songs just appear by themselves.

**MRR: Your lyrics are always about the life of factory workers? Why so?**

HP: Ahem! Forgot to tell you. It is the influence of "DK" (it'a a Russian band). They are the best! They were pretty cool some time ago...

**MRR:And now?**

HP:Just pleasant sensations and

memories... By the way, why do you make me eat, so that I wouldn't be able to get out of your house?

**MRR: N-NOO...Why?!?**

HP: Listen, why do you keep staring at me like that. You have a very strange stare... - of an innocent child...

**MRR: ??!? What do you mean?**

HP:Nothing, it's just so strange... Simply strange... You make me feel uncomfortable. You're so cool. And I can not even understand who is cool - you or I am... Akward postion... You know...

**MRR: Let's talk about the band...OK? Why did you throw out your vocalist?**

HP: A-Ah! He's just another bum. His style of work is quite different from the rest. I thank him for what he has done for us, but now we had to say goodbye to him. We had those musical differences. Now we know what we are doing. Now we're going back to the roots.

**MRR:Where?**

HP: To the beginning of our way. We choose the wrong branch with Dima. Vad (that's the name of our new vocalist) changed something. He was made for singing... You see, now my head is not aching because of the question: How to sing. Generally speaking I am fond of narrow, particular specialities... It is a matter of liking or not. It is that simple. One mustn't think... I think what really matters - is the idea of the song. If there's an idea - there's music, if there isn't - there isn't. That's why I like "NAIVE". Cool! Tanks-Punks. They've grabbed that idea. You know, an idea is just like a baby: conception. It is the beginning of an idea and birth - is a song.

**MRR: How did it turn out of be that you play drums in two bands - HANDY PEPPERS" and "CRAMP IN THE LEG"?**

HP:I get in "CRAMP IN THE LEG" what I lack in "HANDY PEPPERS" and v.v. But the music in those two is totally different.

**MRR:What do you guys do for a living?**

HP:I do nothing, Vad - yes otherwise he'll die of hunger. Well, when I'm in bad need of money - I try to get it. I got some to spend on food, but everything else... It's not interesting. Money knocks out ones brains instantly. Once you start thinking about money your brain turns into a computer but with logics.

**MRR: Do you think you can live on music?**

HP: Yeah, but without superprofits. It's a matter of circumstances... For example I want to rename "HANDY PEPPERS" into "AN ASSHOLE", but still I'm not very enticed with the idea, though I'd like to have a name for our band like that... I cherish hope.

**MRR: Do you pay a lot of attention to what you singing about?**

HP: Well, personally I like our music better, but people love us for our lyrics... I'd be happy with a good combination... Lyrics? You see, everything you have to fit your words and sentences to impress or to make a concrete image,,, Music? There're a lot of good musicians, there have been and there will be...It's boring.

**MRR: Why do you sing in English?**

HP: Well I want language to be a sort of an instrument. For example, if we go for a melody in a song we try to sort out melodic words for this song e.g. the melody is in phonetics. Russian language could be used only in two cases: That is of meaning or a standard. What "H.P." tries to play, one could call unobtrusive melodious schizophrenia. Ehglish is what we need. You can sing this language.

**MRR: Who writes the lyrics?**

HP: Our vocalist and I. I'm very happy with him in the band. He has the voice... There isn't much of sense in the word, only separate phrases - cool! I think lyrics should not cut listeners ear. I think the more stupid the lyrics are the better the song is.

**MRR: Do you tour a lot?**

HP: About 20 times. It's fun! I remember playing a gig in Belorussia (one of the republics). The audience was staggering! Young moms and dads with their kiddies. They came to see some culture! You understand? Families were there! They shocked us and we shocked them! We played twice, by the end of our performance there was not a single person in the audience. I like to tour: gays, wine, police... Once they beat the shit out of us. It's a long story...

**MRR: Are you all friends in the band?**

HP: No, new members aren't really, and I don't want to have friends, it is not necessary. Once you become a friend to somebody you play with - this shit and quarrels start. Sometimes we even have fights.

**MRR: Could you compare your music to somebody else's?**

HP: If there was a person, who'd tell what kind of music we are playing I'd buy him drinks as long as I live. People like us and I like them. Feels great getting all this attention and thanx. Though I'd immigrate if I had a chance. It is impossible to stimulate yourself with myths... Concerts... Once a year!!! I cannot last for long with just that! It's very tiresome. There are no conditions for work over here.

**MRR: Would you want your music to be your job? Or what? Just imagine: one and the same faces, etc...**

HP:That's why I told you that I didn't want friends in my band. Now rehearsals make us happy. Of course we didn't have that before... Work is your task, your plan. If there's a plan, a target - we work, if there are none... what for?

**MRR: How often do you write songs?**

HP: When we rehearse, it takes about 2 hours to have a song. Disaggreements are few... We got experience, we only over do it sometimes...

# ANCH

***Anch appeared in 1987. Their music is a combination of traditional punk and heavy metal guitar. The lyrics are typical Russian punk and a lot of politics. "A..n..c..h" are the first four letters of their singer's name, who is the leader of the band. He pretends to be like a family thug who takes out his problems on his wife, with contempt for deceny and conventionalism. No albums yet, just live recordings. Interview is with Anch and guitarist Andy.***

**MRR: Where did you get that name?**

Andy (AY): It's his nickname!

Anch (AH): No, not at all. There's a Tibetan hieroglyph called Anch. It designates a border between good and evil. My last name is Anchipolovsky and it's just a coincidence.

AY: It's not a border. Anch is a line between good and evil.

AH: It's a philosophical thing. It is all Confucianism.

**MRR: Does that mean that you are interested in Oriental philosophies?**

AH: Yeah, we did when we were kids. Now it is different, everybody got married and shit.

**MRR: When did you form ANCH?**

AY: We went to school together. I don't know, it just happened. Everybody went to college, but we just fucked it up. Well, it all began when we gathered in the kitchen and there was nothing to do and we just banged on our guitars.

**MRR: You have an original line-up then?**

AY: No, it always changes.

**MRR: Who's the leader of ANCH?**

AY: I guess it's Anch himself.

AM: I guess it's Max our bassist.

AY: Oh yeah, I guess Anch is right. Max writes most of the songs and then makes us learn them.

AM: Yeah, and we are all friends and just can not make him feel bad.

**MRR: Do you guys practice a lot?**

AY: It always happens this way. Somebody calls someone on the telephone and says, "We are not going to rehearse today. There's no beer in the liquor store. . ."

AH: Who said that?

AY: Nothing, not even portwine, not even vodka.

AM: Frankly, Andy is a very famous person.

**MRR: I know you played in E.S.T. (Electro Shock Therapy). Why were you kicked out?**

AY: I was not good enough on my guitar. Understand? They are fuckheads. We were about to tour in Germany and they paid cash there.

AH: Let me say, there were four of them., 2 guitarists, bass player and a drummer. So E.S.T. thought of driving him (pointing at Andy) out of the band so they'd get more money for each person.

AY: E.S.T. toured 7 cities. Whether it's 2 guitars or one, it's not a big difference, but Deutsche marks are better divided by three.

**MRR: Are you still friends with E.S.T.?**

AY: Practically. I only talk to their bassist, but I guess we are still friends.

**MRR: When did you start your band?**

AY: About two years ago.

**MRR: What were you like when you began?**

AY: At first, we had lyrics about Sakharov and shit. Anch made up those lyrics and we just banged along with him.

AH: It was cool then to write anti-Soviet lyrics!

AY: Later, there was R'N'R. We thought, "Yeah, that's the real thing. M-O-N-E-Y!!!" But, there wasn't money at all. But who cared?!? We listened to those 4 tapes that we had.

AM: I liked Deep Purple when I was a kid, but now I understand that it is shit.

AY: Then we were told that the Sex Pistols are cool, but we've decided to play much more complicated shit. I guess not play, but try to think of more complicated shit!

**MRR: Who writes lyrics and music?**

AY: Anch writes lyrics, Max writes music. I always nag, "Anch! Write the lyrics, write the lyrics you asshole! I've got some great music." And he says, "I can't. I ain't got a pen, it rolled under my sofa . I can not reach it." And I say, "Fuckhead! Move your fucking sofa to the side!" "No," he says, "I'm too lazy." I guess not all of his lyrics fit our music. He always writes 2 or 3 good lines, but then he gets bored and tries to do hack-work.

AM: Why?

AH: Because, we want commercial music, ha-ha-ha!!! Something like R'N'R....HA-HA-HA!!! But you, little shit, you always drag us underground....HA-HA-HA!!! With your lyrics.

**MRR: So what are you songs about?**

AY: Well, they are the following. At first, there was a whole series about Hitler. Lyrics are infamous. Anch writes only infamous lyrics.

AH: I'd call our music social rock!

**MRR: Could one compare your music to somebody?**

AY: We are not very good at it. Some say we are Va-Bank. Some say Depeche Mode. I can not make a decision where do we rip-off our songs?

AH: Why don't you pay us half a penny for that interview?

AY: Anch cut it out!

**MRR: Do they pay you a lot for your shows? How much money do you want to make?**

AY: Anch is a shithead. Don't listen to him. No, I wouldn't say that. Comprehending that they won't pay me a shitty penny for my shitty music. I sit at home and don't even try.

**MRR: Is there a chance for HC or punk?**

AY: In Russia?

**MRR: Yes.**

AY: I don't know, I guess so. It's hard to say. Well, we thought that we'd release our record earlier than NAIVE. But who knew that?!?

AH: I don't work. I suck money out of my wife. She earns a lot!

**MRR: Did you play in any bands before ANCH? I heard Andy played in E.S.T. It does him credit.**

AY: Oh yeah. I also played in D.K., but only twice. later they realized that they didn't need a second guitarist.

**MRR: Did you tour a lot with E.S.T.? I know they played in Germany, the USA and somewhere else.**

AY: Yeah, they did, but I left the band at the time. But with ANCH, we toured a little. It's dangerous though.

**MRR: Why?**

AY: So many rednecks. They could break my legs. It's not a lot of fun. It's hard to tour in Russia. We toured with E.S.T. a lot in Russia. It's interesting but to-o-o dangerous!!! I'm afraid! I remember when we played in the Urals. We almost got killed!!

**MRR: How did it happen?**

AY: I don't remember, but those rednecks always come up to fight, and we're always drunk. There are a lot of opportunities to play in Moscow. It's better.

**MRR: Are you happy with ANCH?**

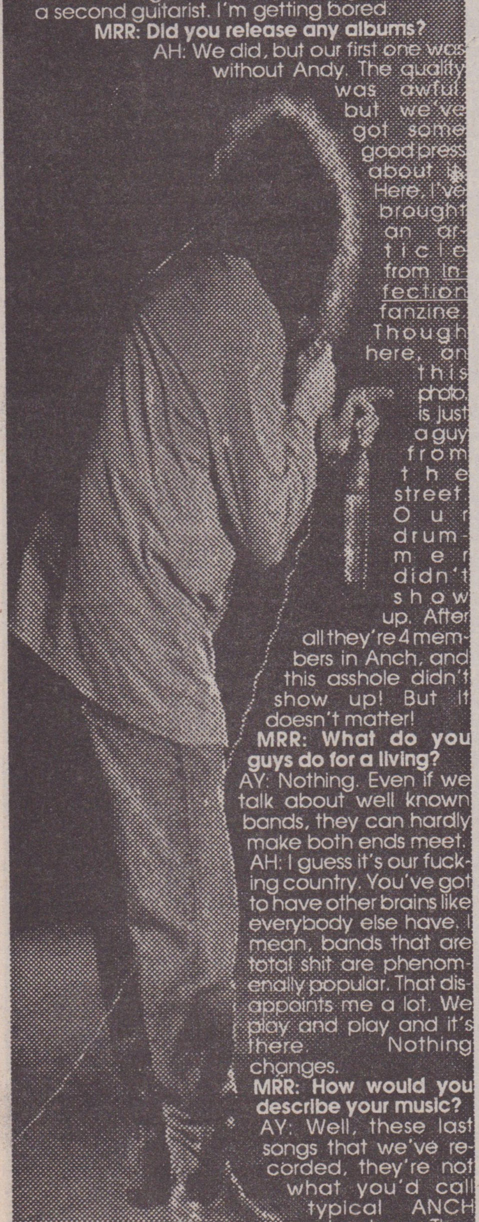
AY: Oh yes! We are friends.

AM: Even our wives are friends, so there's no reason to fight, but I wouldn't say that we play well.

AY: Oh! We are good! We're planning to audition a second guitarist. I'm getting bored.

**MRR: Did you release any albums?**

AH: We did, but our first one was without Andy. The quality was awful, but we've got some good press about it. Here, I've brought an article from *In-fection* fanzine. Though here, on this photo, is just a guy from the street. Our drummer didn't show up. After all they're 4 members in Anch, and this asshole didn't show up! But it doesn't matter!



**MRR: What do you guys do for a living?**

AY: Nothing. Even if we talk about well known bands, they can hardly make both ends meet.

AH: I guess it's our fucking country. You've got to have other brains like everybody else have. I mean, bands that are total shit are phenomenally popular. That disappoints me a lot. We play and play and it's there. Nothing changes.

**MRR: How would you describe your music?**

AY: Well, these last songs that we've recorded, they're not what you'd call typical ANCH hardcore. They are more melodic. There's more music there than harmful Anch's lyrics, without four letter words and shit. For me, in art, Van Gogh is good. I mean, he didn't sell a single painting of his and died and now for "Sun-Flowers" $20 million!!!

AM: I liked Dali. He got a lot of money!

AY: Ah! Shut up! It's cool that Van Gogh didn't get a penny.

**MRR: For example, you were approached by CBS.**

AY: Well, the thing is if CBS told us to write tango music, we'd be writing only tango. It's a bad joke of course, but it's cool and honest. That we are poor.

AH: Russia is a crazy country. They've got there anarchy in movies and books and we've got it on the streets. Only if Soviets get a chance, they'd grab on to their clubs and crash their heads. It's all very wild. When anarchy is because of prosperity, it is good. But if it is because of poverty, that's bad.

AY: Oh! About the albums right?? So when we were recording our latest one, Anch, even though he is a good guy, we vomited!

AM: Yeah. I have this sickness. Every time I cough I vomit.

AY: Anch! You're lying! It's not your sickness, because you overboozed on December 31st.

**MRR: Is it true that you had to rerecord your latest album, because that studio where you went before got robbed by gangsters?**

AY: Yes. I left all my pedals there. They weren't mine actually, and now I have to get some money to pay for them. Good thing that we took our guitars with us when we went home. Thanks to Anch that he proposed to leave a little earlier. I wanted to get some coffee and rest there for a while. So we left. It happened when we left. Half an hour later, 5 men with guns came into that studio, drove in everyone who was present there in a small room and took everything that was there. I guess the losses were over $250,000. But police don't give a fuck about it! They don't care. It's music. Those shit heads took everything, though they had security and shit.

**MRR: Were you suspected?**

AY: No. If we'd only made our recording and then....HA-HA-HA!We're planning to record 5 or 6 songs more.

**MRR: What language do you use for lyrics?**

AY: We don't even think about it. We had a song in German. *"There lived two lovers, Eva and Adolf. They threw people in fire and sucked children's blood,"* and so on. Then they tormented an elephant in a circus and than the refrain, *"My dear friend Zigfried Alextein."*

AY: Is think the refrain is ripped off from "Bat." Once I came out of the toilet and started mumbling this phrase Max grabbed his guitar and made up a tune. We kind of liked it and later stuck it all together as usual.

**MRR: Are you the same on stage and off? You're very obnoxious when you play live!**

AH: Yeah, just the way I am now. I even wear the same jeans.

AY: He's got the same jeans on, but his cries about fascists do not have anything to do with us. We are not German!

AH: His grandpa died in the war! When I cried that in the mic, shouted to me that his grandpa died.

AY: Yeah, fascists are assholes.

AH: I don't like em either.

AY: I don't even know why Anch shouts "Hail Hitler!" all the time. People could get us wrong and besides, in such a case, it's not music after all. It's some leaflet shit, though we pay attention to what we're singing about.

**MRR: Any gigs that stuck in your memory?**

AY: Yeah, we played during this show that was dedicated to Father Malchno's 100th anniversary. So, Anch, instead of being polite with the organizers of this show, threw one of them off stage. We were out of time, but we wanted to play some more. Anch is stoned always. Just grabbed her and threw her off. Shit!

**MRR: So?**

AY: She fell down and Anch started destroying the P.A. and shit. Threw microphones like grenades in the audience. So they turned off the electricity and Anch became more angry. We should've said, "Thank you," but we were drunk. We could've had good relations with them, but. . . By the way, Max didn't play with us that night. Right before the concert, he climbed that fire escape ladder and fell down. Afterwards, he said that he wanted to pick up some girls there. So he broke his pelvis and finger. But he didn't remember how it happened. We dragged him home. Turned out that he was alive.

AH: He is an alcoholic. He has this rash every time he fucks a bottle.

AY: He's got no hobbies. He only drinks and plays his guitar.

**MRR: And what are your hobbies?**

AY: We also hang around at this place and fuck a bottle or two. I'm interested in art.

AM: Yeah, Andy is the aesthetic in Anch. A touching person.

AY: And Anch is a cynic. Max is a shithead as well as our drummer. We express through music only about 40% of our potential. I also draw.

AM: Yeah! He graduated.

AY: I didn't graduate at all! I didn't even study!

AM: Fuckhead! Why don't you let me fuck him up?!?

AY: So. . .you see, we're friends, but always make fun of each other. Fucking each others wives, beating up, ripping off money and shit.

**MRR: Why?!?**

AY: Because, we grew up under each others influences. Never help each other. Just imagine. Is it good if they fuck your wife? No, but each member of the band fucked his friend's wife, and we're still friends!

AH: Our wives are assholes. We all thought of the good, but they turned out to be whores! But on the other side they are relatives.

**MRR: Let's get back to your band. It's sort of strange for a band in Russia to have political lyrics.**

AH: We don't. We're not interested in that, but I've found a way how to get a lot of money for Russia to get rid of its debts and shit. Let Gorbachev and the Politburo take part in a porno film. Then we'd sell it to Warner Bros.

AY: I think it won't be enough.

AH: Oh, I'm just a dog. . .

**MRR: Do you read books?**

AY: Try to.

**MRR: What kind of books do you read?**

AY: I'd say we are very much interested in literature and philosophy. So they say, Anarchy, Anarchy. And I don't even know where to buy Bakunin! It's impossible. I can't say a shit about anarchy. No Bakunin.

**MRR: How do people react to your shows?**

AH: They are often scared to death. Some times it seems that we are making it worse for everybody as if we're making them to do the shit.

AY: If you didn't do that, then somebody else would.

AH: But listen! Only if we think about it. It's so bad I'm not saying we've got to be heroes and shit, but I guess we stopped thinking just like the audience. Look! You want me to kick a match box with my foot from my nose? I learned Ushu, Tchoi school.

AY: Show him, Anch!

AH: But we're not making a video interview, or are we?!?

AY: Ye-e-a-ah! He did it! We got him in the band only for that and called ourselves Anch. But he's practically deaf.

AH: I shaved off my eyebrows when I wanted to quit school. My teacher asked me, "Why?" And I said, "So to see you better!" Ha-Ha-Ha!!! Andy came to my house, I opened the door. . . and he walked away.

AY: I massacred! By the way, we had that delirium club in 1983. We slapped each other with mops on the streets and in the subway the floor there. And we didn't even make ourselves do it, we liked it!

AH: We walked in the subway naked. I even have photos.

**MRR: And how did people react?**

AH: They watched. What else did they have to do?!? Now we have this fashion to change our last names. I chose "Fly" for myself.

**MRR: Any last words!**

AH: Now! Now! Now it's happening! We gotta catch fish in dirty water. We want to be Bon Jovi! Feel free to call or write:

**USSR, 127 543, Moscow**
**Vl. Kornelchuka 50, Apt 68**
**Andy Gerneza**
**Tel. 405-29-39**

***DUMB formed in 1987. From the start, they've been performing with elements of theatre of the absurd punk, parodies of variety shows, pantomime, and hard-edged rhythmic music. Live, they utilize children's choirs, a chamber string group, ballet dancers, painters, etc.***

**MRR: Tell me how did you guys get together and why such a name?**
D: I'll say that "DUMB" means two things. The first one is that we don't think mightly of ourselves and do not put ourselves higher than our fans and the people that listen to that sort of music. And the other one is quite surprising! The thing is that in 1983 "DUMB" (at that time we didn't have actually a name) put out our zine that was called "Knock", where we had that phony reality, we always operated with some situations that didn't exist in life, argued with a magazine called "GRUBOLTS". In every possible way we humiliated it, exposed bad morals and manners of the people who worked there, showed their mediocrity and how literally untalented they were, how flismy their fiction was, and how sexually anxious they were. That was kind of a fools scene and we criticized the bands they liked. Those bands did not exist also. They were called "SKINNY SYRINGES", "PUNKIN STONES", "DUMB", "DOG'SWEDDING", etc. I really liked one of the names, so that when I formed my own band . I've decided to name it "DUMB" because at that time it kind of preoccupied me. On the whole "DUMB" was the right name for what we were doing, and the kind of music that we played at the time. Actually I started playing punk rock in 1979. At that time I studied at school.

**MRR: Was it a musical school?**
D: No, we were always on our own. Later... Well, we had hard times (from '82 to '84) I didn't even touch a guitar in those two years.

**MRR: What was the reason?**
D: Life was severe, that was the time of my pshychiatric imprisonment and other hardships.

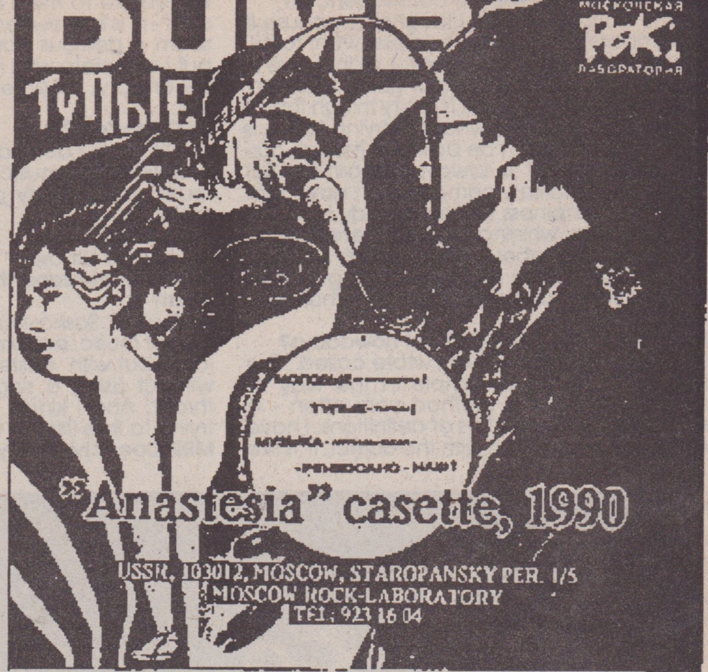
**MRR: What do you mean you had to serve time on a funny farm? You tried to skip the army?**
D: Yeah, I just did not want to waste time, I had many things to do, even now I feel that I haven't done the minimum of it. I occupied myself with all sorts of art, painted pictures, literature...

**MRR: Does it mean that you do not express yourself fully through your music?**
D: Of course! Personally music is just like literature to me, each song is kind of a story or even a novel. That's why we don't stick to a certain kind of musical style nowadays, though everybody calls it punk. We always tried to write a song that has a full message and that everything should be justified by a certain idea. A song can be very vangaurd or can have elements of real shity pop, but all of them are always ironical. On the whole I could say that DUMB's story is very periodical. I've got more than 600 songs but we did not release any albums. I might say we haven't got a single one.

**MRR: But do songs exist in some recorded form or not?**
D: Yeah, there are some shitty recordings, but the quality and the way they were done do not satisfy at all .

**MRR: How many songs or albums, still, were recorded and tell me more about those "periods" that you had.**
D: Well, if we'd speculate... the first one was very aggresive punk. Later we played that weird kind of pop music where we tried to make fun of it. Then - as I call it perversial sentimentalism with all kinds of gay nuances and sufferings. Then--polyphonical minimal-ism. Speaking of the last one--I had more than forty people in my band. I don't remember now how many people were there. I had a symphony orchestra, you know: strings, a choir with about twenty girls and ten guys and all the theatrical stuff. But all that was again kind of mockery. This triple mockery. Firstly: public humilation, because they came to listen to some punk rock, but what they got was syphony. Then - self humilation and symphony humilation. The last period is guitar noise punk, a psychedelic funny farm.

***Their music and lyrics reflect all sorts of influences ranging from ehtno-culture to post-punk. In recent years, the band has been interested in the idea of philosophical reflection. DUMb are very popular among intellectual youth.***



**MRR: Is that the music you perform now?**
D: Yeah. I wrote them all in about three months. I think this is the best thing until now that I have done. All of the songs come up in a powerfull snow-slip, it was a sort of revelation for me.

**MRR: But is that a step forward or backwards? What's your opinion?**
D: I don't know for me it is a discharge, liberation, because for a long time I was disillusioned. I existed in speculative structures, eg: I could not for a long time get back to the music perception I had when we started playing that was kind of an instinct-music. The majority of songs was based on intellect, common sense. On one hand, when we do a show I sort of feel that state - the state of alienation. But at the same time I always have that subconscious feeling that I try to realize and to understand a lot and that my irony was purely poisoningly-cerebral. But now I feel free and happy, some sort of humane happiness of performing. I don't know how to explain it, I have those cycles.

**MRR: So you're music is going to change once again some time?**
D: I think so, generally speaking I can be very easily carried away.

**MRR: I understand that you are the person in DUMB who generates all the ideas and the conceptions of the bands.**
D: Yes, but one could say that I generate only ideas, what concerns music... I only think of a frame for it, using guitar or my voice. I do not transcibe music into notes at all. And in the studio everybody else thinks for himself.

**MRR:How many members have you got in DUMB now?**
D: It is surprising for me! I had this great guy, Dima Yakomulsky, who quit DUMB two years to form his own band HANDY PEPPER, but now he is back. He also sometimes plays in a band called CRAMP IN THE LEG.

**MRR: When did you get together?**
D: Somewhere around 1985-86. That was when we started touring with this name DUMB. But before that the band was called CHAOS JACK. It was a primitive punk heathenism. It all happened deep in the underground then. All those hippys and punks got together, smoked pot... and... more than often KGB arrests, psychiciatric hospitals. The KGB even terrorized me at home.

**MRR: What did they want?**
D: Well, there was this guy who kept coming to my place. He bahaved very strange and didn't look frightening, you know like in all those stories. Once, when I opened the door, I saw him sitting at the kitchen table, drinking tea and talking to my mother. "Hi, here comes Dima." I said "Hello!" - I thought it was my mom's friend, and then he said "Well, I was about to leave, but since you're here let's talk a little. I got some information, that you sing all those strange songs. Why do you do that? With such lyrics and names? Something about garbage, something about clear conscience etc., some Russian renaissance. Come on Dima! Who taught you that?". I said "It's only my freedom, my soul and persistant reading of Dostoevsky books". And then he replies "I know all that is good, but I think you are a smart boy for sure, I wouldn't recommend it, you quit that shit. Or do you want to have trouble?"

**MRR: Did somebody report you or what?**
D: It all started with the gig we had in 1984 in a garage in Moscow. Well, it was the place where our drummer worked, he did that only because of that space, you know, where to play. We only played three shows there with CHUDO-YUDO, and INSECT KILLER. NUANCE didn't have a chance to play though they wanted to. That's when the KGB showed up! All the people got arrested, that was the time when somebody reported on us. Then once you got arrested, they called you up on the phone trying to scare the shit out of everybody. At the time it was very politcal. By the way, I forgot the thing with that KGB guy who always dropped at my place. He particularly didn't like that song that we thought was funny: They're gonna cuff your arms/ make you join CPSU (Communist Party of the Soviet Union)/ then they'll ask what you believe in/ and you'll answer that you believe everybody/ all of them will smile and say "That's our boy!" / but then that old Red Army veteran would stand up looking straight into your eyes and ask you this one simple question: "Do you like the Rolling Stones?"/ And your fate depended on the avswer. Before Sasha you were like Pushkin/ but now you will go to the psychiatric hospital/ you can cry and you can hope/ but the paranoid doctor will ask only this one simple question/ "do you-u-u-u l-l-like Rolling Stones?". So, that KGB guy said "How could you!!!? CPSUer?" You see, even that kind of mentioning was enough for the KGB's pretensions.

**MRR: And what were the consequences?**
D: The consequences! I laughed because it was impossible to stop me unless I went to jail. I would never betray myself. I didn't give a fuck. Of couse I was araid of going to prison. They always promised. It is a pity thiugh that it was all that political, what I'm trying to say is that music shouldn't be political. Though during hardships art is always opposition. But when "Perestroika" came I didn't have that feeling of empiness like everybody had. Everybody was whining, saying there are no topics to sing about no more. It seemed wonderful to me that people got that oppotunity to deepen down into their subconscious.

**MRR: What do you sing about nowadays?**
D: There is that song that I wrote called "The Fire Shelf". It is very simple in the way of structure, I use this method very often - a semantic frame and lots of definitions. I have a sort of conversation with the object, it is like a creature to me. I had a dream about this shelf - it is somewhere flying in the air. I might seem a delirious paranoid to some people, but I associate with it. It is ominous, cast-iron, secondary, double, scientific, Moslem to me...

**MRR: Moslem?!?**
D: Oh yeah, I also had that Moslem period. It was kind of a musical hobby in the DUMB's music. I am pretty good at playing Arabic melodies.

**MRR: Why?**
D: How do I know?

**MRR: I understand that it is spontaneous, or what?**
D: You see, Sasha - our drummer is fond of that kind of music, eastern music. It sounds kind of jazzy, but with easternn melodies, and I sing without using a single word, just using my throat. And I kinda live it, something is just trying to free itself in my soul.

**MRR: Does it have anything to do with religion?**
D: Religion. I might say that I do not deny Islam, and treat every form of religion with loyalty. Nevertheless I am not Moslem. Though all that is not very constant... Everything always changes inside of me as well as my relations with the people that come to our concerts. I don't know if it is religious, but sometimes I despise it, sometimes I love it, sometimes I feel like insulting it. It seems to me the whole scene has become more and more narrow-minded. Some sort of limitation, inside qualification, that restricts people from opening up their consciousness. If a band meets requirements... for example punk must be punk: loud and hard music, rhythm, progressive noise sound, then the audience becomes overwelmed with that kind of sound. The lyrics in such case should be very nihilistic, abusive - then everything is OK. But... if somebody only trys to shift their minds from that traditionality, just a little bit - they do not understand. It's all kind of a mutual trouble, because 2 or 3 years ago the scene was more humane, I felt this return. But now it is more of a screaming herd, just a mass with flying anarchist banners. I'd also like to say a few words about radical "carry always". Noise guitar music carried me away last winter. I didn't even realize that I could play that kind of music with such a fascination. It is total freedom in music, I become a munipulator of cosmic energy. This noise flow with its mystery and sacrament blows your mind away! I just cannot stop playing the song that began when every person in our band recorded some music with the instrument that he played. No one knew what the other member was doing. Then we all listened to all that crap and something came out of it. We now call this music "noise shadows".

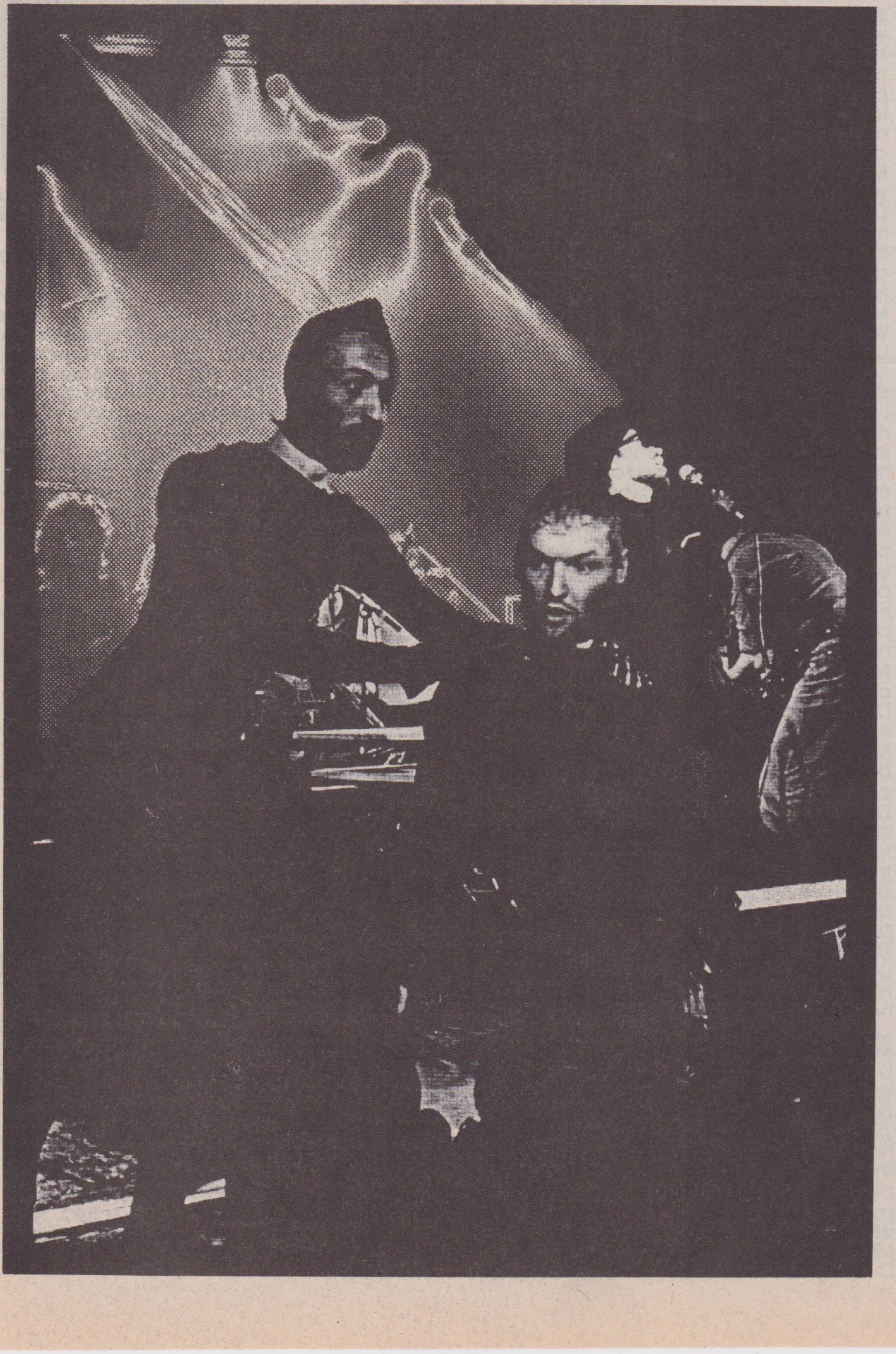
**MRR: You are always saying cosmos and all those other things... Do you use drugs?**
D: Well, of couse I used marijuana, but that was a long time ago. DUMB's music today is not connected with drug hallucinations. I had a lot of friends who experimented with 'em heavily, but now even they quit it.

**MRR: So now you are not using drugs at all?**
D: I do it, but very rarely. I had that backfire effect when I used drugs everyday, that is when I became a small part of my own hallucinations. As a human being I was not important anymore. Even now I have consequences of the drug abuse. Like when I smoke pot and listen to music, I see the music. Notes turn into colored balls, toys, wheels, etc. I think there's no use for it..

**MRR: What is the current lineup of the band?**
D: I Play guitar and sing. Then there's another guitar, bass and drums. By the way, Max also plays bass in CRAMP IN THE LEG.

**MRR:How did you make him do it? He's got his ownn band!**
D: Well, I wanted to make a fanzine with him. I have a couple of considerations about putting out three zines. They have different names. One of them is "GRUBOLTZ". Remember? I told you about it in the beginning, the one that we abused years ago? Now we are making "GRUBOLTZ" ourselves. The second zine is called "DOWN". It is a very radical one. I'm going to print articles by real patients with mental problems. There's one philosopher that lives in Moscow. His name is Hitler. Staggering opuses!!! He is the son of an academican, a nuclear physician and his mother is a scientist. I think because of his parent's job he turned out to be the way he is now. When you start talking to him, you might think is kind of a great philosopher. He always uses those mystical terms and everything. He has got a paradox stream of consiousness.

**MRR:Where do you meet all those people? Are they your friends or what?**
D: Some of them are! Some of them I just meet on the streets. I know a guy - Uncle Anton - he's got this diary, it's a crazy one. There are pretty good thoughts in it, like " Freedom - is



when you walk on the streets and have less than 10 cents" or, a little later, "Freedom - is to sit at home"! or "God - according to your own taste!" then he's got "God" crossed out and instead he wrote "toilet". I guess I don't remember the best ones. It's very interesting.

**MRR:I understand that most of the people that you rub shoulders with are hippies?**

D: No not at all. They are all gone. Just people, or neo-hippies or neo-punks, some Bohemian, some are into arts...

**MRR: You told me you liked literature? Painting?**

D: Yeah, I started first with art graphics. All of them were very punk. The first one was called "The Apperance of Jesus Christ". I drew a monster, it didn't have anything in common with Jesus actually. There were these words that he cried out "Got you!" Then I got fond of abstact funny art. I've been doing it for a long time. And literature? I wrote a couple of novels and some poems. Then some texual criticisms. I always criticize unreal things. Objects, some bands that do not exist.

**MRR: Why do you do that?**

D: It is some sort of a sewerpipe of passions for me. In reality I try to treat everything with loyalty and hold myself back when there's something I don't like.

**MRR: What is that you do not like?**

D: I don't like empty, untalented things.

**MRR: And do you like the way things are with your band?**

D: No, I get dissappointed a lot. A long as I've been playing I couldn't get a single song recorded properly. But I think it is impossible to record something that would satisfy in Russia. I mean in a psychologically free sense. Every studio in the USSR doesn't have the right energetic field. But suddenly I realized that good, live music is better than the one that is recorded, it makes me more happy. You should just press the record button of a simple tape recorder and that's it!

**MRR: Do you tour a lot?**

D: At first it was practcally impossible. We had a big tour in '86-'87 all across Russia. It was fun! But we've never toured abroad, though we had a lot of invitations. I think it would be great if we tryed ourselves with an English speaking audience, because all of our songs have English versions. And the contents I guess would be clear, for the songs deal with the topics common to all mankind. Though I'd also loke to sing in French, German, Japanese and Swedish.

**MRR: You know all these languages?**

D: You see, phonetically it's quite easy for me. I have the strange abilty of a parrot. I guess it's my father! When I was a kid we used to talk to each other in these strange languages that didn't have anything to do with French or English, but they all had English or French phonetics.

**MRR: What are your near future plans?**

D: We are going to record this new album. Though I rather prefer to make a compilation of the songs according to a certain period. We've tried to make a bloody show like that. But it all ended up in this huge fight during the concert.

**MRR: Do you all have the same influences?**

D: It is difficult to say...But I like John Lydon a lot and P.I.L. This conception of zero music and a screaming soul. It was funny and nice... Generally speaking I view music as a means of wakening up my own fantasies.

**MRR: Do you think that such stimulation is necessary? I know that some say it is not necessary, because one starts to copy out what he listens to.**

D: I think that one should know what's happening around hin, otherwise he won't be understood.

**MRR:Do you think, that you play original music?**

D: Well, I could talk for hours about it. For me it is not the music at all. It is just a form of incarnation or some psychological idea. An energetic idea. I think DUMB has never had stylistic basis, what I mean is we never wanted to make a "quality product" to sell...

**MRR: What difference could you point out between Western and Russian music?**

D: I don't know, it always seemed strange to me that Russians cannot play well, you know...with taste. I mean Russian culture was always part of the world culture: literature, painting... But music... Now I think the quality of sound is better but as far as the topic of ideology - it is worse. Western is a little different, but I don't really understand their tendencies to copy out each other. Same thing is with punk. What America has for example is of good quality, but on the whole it is pretty boring. I'm not speaking about commercial music. They always had the equipment and tons of hypes. Russians, because of lack of instruments and opportunities, deepened down their lyrics.

**MRR: Would you ever go major?**

D: No, according to what people say they invest their money to make money... it sucks. I think nobody needs money to make music. It is all as simple as that. Either you play music and it can be good in any form or it is just a surrogate. Prosperity is not needed in such a case.

**MRR: We are talking about English and Russian lyrics. Do you think it is more honest to sing in Russian?**

D: I cannot answer that question. You should ask our fans. Personally I'd prefer to sing in a language that more suites the audience that is listening to me. For English, speaking in English , for French - in French. But, if we take the likes of Grebenshikov (Akvarium) or Mamonov (ZvukiMu)...Hmmmm, I don't really like it. I think they had better ideas than the ones they've recorded in the West. It's a pity...

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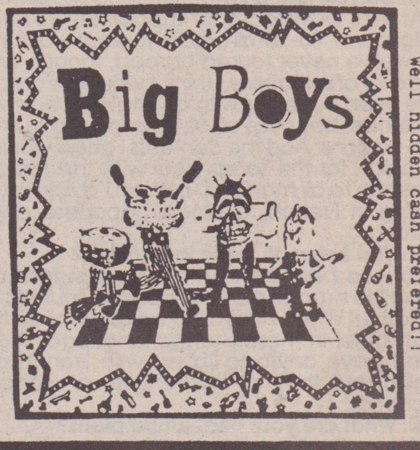

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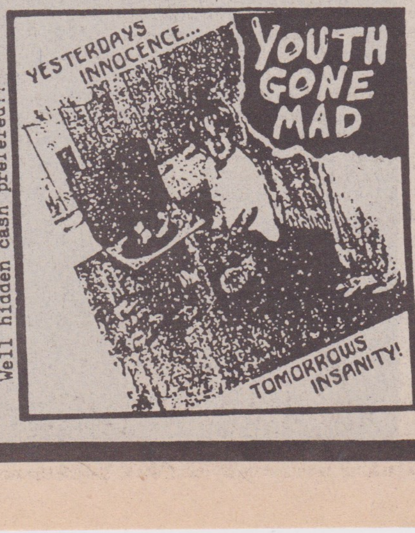
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# The latest of oldies -- 'Newies'

### by M. Trofimenkov

Vanguard has twisted as a squirrel in a wheel set by perestroika. Through the circle from one social ulcer to another. While the number of ulcers was great, the circularity of that route seemed to be unnoticed at first, and it looked like a movement ahead. The wheel was rolling on and on -- 'Whose voice is the loudest?', 'Who's the frankest?', 'Who's the most natural?'. Finally, the head was spinning and repeatedly printings of fearness exposures and bare pale legs called sickness. The first who began to fall out of the race were spectators, then critics jumped off the train. But artists, most of them, are rushing in that race, pressing the circular track and don't want to leave the past with a smile, as classics learnt. It's better to get a glimpse of the past, where it was so terrifying but funny. Where it was our dear desperation, wearing a jesters' cap.

'Newies' is a group of painters who have been dominant in the vanguard during the 80's, attracted critics' attention and were firmly established as vanguard classics. At the beginning of that decade they began to cultivate spontaneity of creation contrary to traditional literary meaning of pictures, their attachment to the world culture. Boris Koshelohov, the ideologist of Leningrad slums, taught the youth of those days to exhilarate themselves by the anarchy of modern industrial cities and revolutionize their mentality: "Everybody's an artist, but everyone doesn't know it", and "We paint soul by everything and on everything".

The 'Newies' have changed their lives into global happenings -- they were not only painters: they made movies and shows, composed tesselated 'zero-music', cooperated with rock-groups and vanguard musical theatre ('Popular Mechanics', led by S. Kuryokhin).

## NEWIES

They rambled through the districts of Petersburg (which hadn't changed since the days of Dostoevsky) and painted empty, doomed to destruction houses from floor to ceiling. Their frescos perished with these houses.

The pictures Oleg Kotelnikov painted on the walls of his flat are the only ones that are preserved. Oleg Kotelnikov seems to be the wildest, the most punkest painter in Leningrad. His genuine pictures flash round the world on strange ways and strange, rough pictures. Some of them rouse the curiosity, some rouse the aversion, but all all of them are always attractive. They bloom on sooty walls of a painter's kitchen. They are Madonna, wearing a green cloak; an evil monster with Brezhnev's eye-brows; a lot of elaborations of 'soviet mass-mentality mythology', created in cooperation with another group of 'newies'; spacemen and doctors with blood-stained arms (Stalin's killers in white smocks); vicious wreckers and punk-musicians, among whom Kotelnikov spends the greater part of his life, continually creating and dismantling some groups, composing horrible ballads.

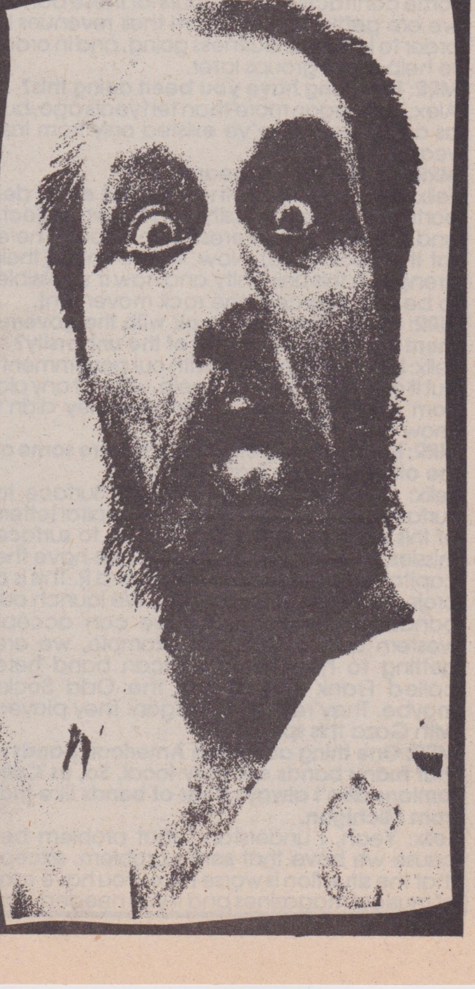
Once, he appeared at our serious scientific conference and showed his film made by scratching emulsion and putting colour spots. According to legend those spectators, who didn't leave the hall were immersed in Nirvana.

After Kotelnikov's emigration, his childhood friend Timur Novikov became the leader of the 'Newies'. Timur learned painting in the Hermitage and now he is famous as the great producer of radical vanguard. The only successful street exhibition (that hadn't been smashed up by KGB agents in first ten minutes) was organized by him. During many years he was working at a series of city landscapes. There he went from traditional night poetry of Petersburg to green-misty sights of Brandmayers and channels, from expressionist drawings to joyful impressionist landscapes. For the last years, after overcoming the stage of smart portraits of Tusovka's (as we call rock-serious) characters, he worked at fabric collages. Fabrics' soft and tender structure is in perfect harmony with Timur's nature. Seven years ago, Timur became famous through a daring action called 'Zero-Object'. Without permission of the offical exhibition committee, Timur and Ivan Sotnikov exhibited a rectangular hole in the wall. The passions round that nonexistent work had reached high tension and the oldest of 'independies' forbid Timur to appear at that exhibition.

Another bright painter from the 'Newies' is Andrew Medvedev, whose works have some same features with another famous group of younger vangard called 'Mitky'. The 'Newies' obligatory symbols of technical civilization and ideological reality acquire typical human features in his works. His wild boars on snowy fields, represented on canvas and fabrics are so moving and humane.

At the same time, A. Medveder is the regular maker of posters for festivals and concerts of a Leningrad rock-club, that was the epicenter of rock-revolution until quite recently. The 'Newies' became the founders of the artist fashion, made up historical cry 'ASSA', that consolidated underground association, thirst for success, epatage and many other things. Later that cry became a title of S. Soloviev's film, that, in it's turn, became the stage of the 'Newies' coming out for a wide range of spectators inside the country and abroad.

After the formation of Free University, Timur Novikov was appointed to the Chair of Painting there. And, now, the exhibitions of his apprentices are holding -- but unfortunately many of them copy the 'Newies' style and plots.



# FELIX: THAT'S THE ROCK CAFE,

***Interview by Cammie Toloui and Peter Hansell***

Felix: My name is Felix Starovoy. I am executive manager of the rock center at the Moscow University.

**MRR: Tell us about this place.**

Felix: This is only a little part of our activities, called Rock Cafe. I don't say Hard Rock Cafe because there is a monopoly of the state here, like everything. This is a little, neat place that belongs to the university, but the rent price is very low, so we can afford to rent it once a week, or maybe a couple times in a month to invite a couple of bands, usually new, young bands, to be presented to the university audience. Other university rock clubs tour our rock bands, and so on, in order for everybody to know each band better. We have from 7 to a dozen bands here, but this number is not constant. Some of the bands are abroad, some of them are students that have graduated from the university. Our principles here are very democratic. We don't demand anything from the bands, only to make music. We find ways for them to go play this music for audiences. But in case we find some contracts or some tours for these bands, we are getting portion from their revenues in order to keep our business going, and in order to help those groups later.

**MRR: How long have you been doing this?**

Alex: It all began more than ten years ago, but as a company, we've existed only from last year (1989).

**MRR: Officially, you mean?**

Felix: Yes. It started in the 70's, but every department in the university had its own project, and nobody was interested in nobody here (at the Rock Cafe). Now, we've united their strength in this university and now it's possible to be a real force in the rock movement.

**MRR: So this was always ok with the government because it was part of the university?**

Felix: No. It was never ok with our government, but it existed without any help, without any aid from the government, because they didn't know anything about us.

**MRR: Besides the Rock Cafe, what are some of the other projects that you do?**

Felix: Our main project is called Surface to Surface-Rock Not Rockets. The capital letters of this phrase are like our surface to surface missles, SS-20, but instead of 20, we have the capital letters of rock 'n' roll, R and R. This is a project of cultural exchange. We launch our bands to the west, and we can accept western bands here. For example, we are getting to have an American band here called Frank Allison and the Odd Socks maybe. They're from Michigan. They played with Gaza this spring.

**MRR: One thing about the American bands is that many bands are very local. So, us Californians don't always hear of bands like that from Michigan.**

Felix: Yeah, I understand that problem because we have that same problem, except that the situation is worse here. You have a lot of musical magazines and if you needed, you could have any kind of information on any state. We don't have any musical magazines in our country at all. For example, this magazine from the Rock Laboratory, it's new, and it only covers information from Moscow, and not even the full information, just the information about the same circle of bands. We had our own magazine here last year. There's nobody here to make it anymore and we don't have as much money to release it. Almost every rock club in the Soviet Union has its' own magazine or newspaper, but only on local issues. Some of them have a page dedicated to the situation in the USSR, and maybe a page dedicated to the situation in the west, but it's not enough to know about the situation everywhere.

**MRR: More about this Surface to Surface. What kind of success have you had with bands going to the west?**

Felix: Our first band to go was Gaza. They went to America. The next band went to Belgium, they're called BeauBeats.

**MRR: Was Gaza successful touring?**

Felix: It's difficult to say yes, and difficult to say no. Why? Because we get used to the kind of success of Michael Jackson, Madonna, Bon Jovi, and all others, but we didn't know anything about the success of indies. When I came to America with Gaza, I saw a very friendly, very warm acceptance from any kind of audience we played for. When we issued our t-shirts, our cassettes, they were selling, like, at the top knotch. But nobody would invite us to play in stadiums, for example, or to release an LP on a major label. *(laughter)* So, it's not the kind of success like in the usual meaning, but as an indie, we had very good press from almost every major newspaper such as New York Times, Washington Post, and others. I don't like the success of the type - like Gorky Park - it's hype and not success. I can say that this first tour of our project was a success because the people liked us, and that's the main thing.

**MRR: Are you still in the university, or have you finished?**

Felix: I graduated 7 years ago, and after that I've had many occupations. For example, I was a rock journalist, I was a manager, I was a teacher, a scientific researcher, homeless, jobless, everything.

**MRR: But you still have access to come here.**

Felix: Yeah. It's my old ties that help me.

*(Talk turns to a discussion about some openly racist people from a motorcycle gang called Hells' Dogs who had been in the room during the interview)*

Felix: There are many kinds of people here, and some of them are very angry. They wanna fight anybody just to have a target. Some of them don't want to fight, but they don't know what to do. Some of them want to defect, and this is their only goal, to be out of everything, to be as far as possible from here. Not because they hate this country, they are afraid of living here because living is senseless now. Some of them want to make money as much as possible because the situation is that there are no real laws. It's time to make money without considering the law.

**MRR: How big is the popularity of the Pamyat people?**

Felix: I can tell you that I've seen only one man in the university wearing the t-shirt with the Pamyat logo. But in other institutes in Moscow, I've seen many people, especially people studying to be technicians.

**MRR: Will you explain what the Pamyat is?**

Felix: It's a nationalist organization of Russia. They're first goal, 7 or 9 years ago, was very good. To preserve and to restore ancient culture of Russia, to rectify the culture after all the different influences. But now they've just found a target of Jews, communists, and all the nationalities that live in Russia. They want to find a target because it's like a scapegoat for them. They are fascist now in this country. Most of them are from the low classes, not in the university. It's difficult to find them here in the universities.

*(A friend of the Hells' Dogs speaks up):*

Anton: It's true what he says. You read about Hells Dogs in that magazine article (Moscow Magazine, August 1990) and you read that they think that Pamyat is good except the army discipline. I'd like to say that it's not true what they said in that article. Maybe they are racists, a little bit. But Pamyat is not very popular here in the Soviet Union.

**MRR: But it's legal?**

Felix: Yes, everything here is legal. The Russian Guild of Writers are suing one member of the Pamyat organization for national discrimination and national abuse. I hope he will be prosecuted because there were threats of physical assault to the members of the Writers Guild who were of Jewish nationality. It was

**Photos: Cammie Toloui**

# NOT THE HARD ROCK CAFE!

taken on a video and all of the country saw this.

**MRR: Do you think the problems with food and bread will lead to more popularity of these extreme groups?**

Felix: People that are not hungry, not thirsty, and that have plenty of clothes usually don't fight. When people are hungry and angry it's very easy to find some kind of target and say "This is the guilty person".

**MRR: That's been the same story for thousands of years.**

Felix: Yes.

**MRR: So, if a band from the west was interested in touring here, how would they contact you?**

Felix: At first, they should send us some materials, including their demo tape at first their photograph, a kind of biography or press release. They should tell us what they like, what are their interests in the Soviet Union. Just to see if they just like hanging around in crowded places, or maybe they want to look at the wild nature of Russia. Or maybe they just want to tour our major cities, or do they want to make a video in Russia? Make their audio recording for their album, for example. Live in Russia, or in a studio in Russia. It will depend on those wishes. We will interpret those wishes with our deeds. Everything I've said is possible. We can organize just a little tourist thing, being in some hotels, or being in the homes of young people who want to be host of American musicians. We are able to make a big commercial tour, too, for example. It's possible. There are 3 major schemes. First, the band will pay for their airfares, in every case. We can't pay in currency for any band no matter who it is. We just don't have that kind of money. Even if we had some kind of currency, it's not totally legal here at this moment. So, after a band pays for their airfare, it's in our hands. The first possibility is that we make an arrangement with some concert organization, professional, or government or private, it doesn't matter now. They'll book gigs for this band together with maybe Russian or Polish bands or any kind of artists, musicians in several cities. The musicians can specify the regions in our country they would like to play in the most. They will have some money from the concert organization, that agency and we would have some as well. But that will be not very much money. They would be paid as usual artists are from the Eastern bloc. It's not so much, but life here is much much cheaper, so they could spend it on anything and be able to buy very many things. Another possibility: the tour is totally non-commercial. It's just seeing people, having friends, making contacts, and sometimes playing. In this case, we're able to rent halls in different cities. Little halls like 50, 100, 200 capacity - not more. We can rent equipment, PA's, and the band can play in little crowded places, making close contact to their audience, finding friends, and so on. But those gigs will be really unprofitable.

**MRR: But, as I understand it, it's possible to bring stuff from the States, sell it here for lots of money, and be able to live off of that for a long time, right?**

Felix: Yes. The band can buy a cheap fax machine, a VCR, a tape player, or something like that. We can specify before the band will come here.

**MRR: Can I print this in the magazine? I don't want you to get into trouble.**

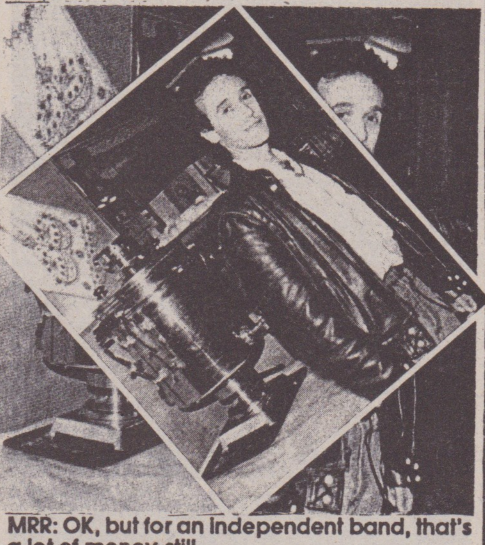
Felix: Here?

**MRR: Yeah.**

Felix: First, I don't think our government agencies read your magazine. Second, the laws in our country are changing every day, so maybe by the time this is printed, the currency exchange would be legalized. So, they would bring things to sell through our organization, and we will be able to make a lot of money for them for their tour. Every foreigner comes to our country now with things to trade and sell, and sometimes it's dangerous because though the black market exists everywhere, it's illegal, of course, so there might be some troubles. But it's not trouble if it's made with all our documents signed and so-called agreement price discussed beforehand. It's a good idea because the band will have money and we'll have more ability to organize events, for renting halls, for touring them throughout the whole country, up to the far east.

**MRR: If a band brought a piece of equipment and sold it, would that be enough money to fund the whole tour?**

Felix: It would be more than enough. They would have to buy some expensive things like pieces of art, furs, paintings, something like that, because it's very difficult to spend that amount of money here. Or maybe they could drink an ocean of vodka. Another possibility is our latest project. To make a music video for a band can cost, for example $100,000. But we can make it 4 or 5 times cheaper here. So maybe it would be $20,000.



**MRR: OK, but for an independent band, that's a lot of money still.**

Felix: Yes, but even in the case of it being on an independent level, it would be not $20,000, but $2,000. I'm just making an example, and I don't know the exact costs, but I do know it would be several times cheaper.

**MRR: Do you think that would also be true for recording a record?**

Felix: Yes. We are now discussing the possibility with some American companies in Michigan to buy recording equipment for a 24-track studio with American personnel so the quality will be Western kind, not Soviet kind of quality. So, there would be an agreement, for example for a western band to get here to make their album recording, to make their video shots, to make their publicity in Russia. So, there are two levels; commercial level, paying for something, and non-commercial level for just making contacts, travelling, making friends, doing little gigs.

**MRR: Most of the bands who will read this in this magazine don't have a big enough name and probably won't have the commercial route to do all of this. These bands probably won't be able to fill a hall with 5,000 people.**

Felix: But there are people here who don't even know big names in independent music. For example, you tell them there will be PiL, Sugarcubes, and Ministry and they will ask you "Who are they?" You can send another band from downtown San Francisco and they will accept them the same way as they would PiL. So, it doesn't matter.

MRR: What would the bands' obligation be once they finished the tour here? What would they be expected to do in America for you?

Felix: Publicity for us, first of all. Contacts and distribution maybe of our products, like our cassettes. We have big problems with distribution in this country. We have a huge market because almost everybody is a buyer here, not a seller. But we don't have ready products to sell. Every band has maybe 2, 3, 4 recorded albums, but they don't have the facilities to print them on vinyl, cassettes or CDs.. almost everyone here has a turntable or cassette recorder. It's a usual gadget in every house.

**MRR: Are you interested in setting up a trade with an indie record label to print and release some records for you?**

Felix: Yes! We've created an independent label and now our first goal is to obtain printing equipment to dub cassettes. We can easily sell a million cassettes a year. It depends on the power capacities of the equipment. We hope there's the possibility that some company would sell us at a low price their equipment, or maybe to make a gift in the spirit of Peristroika, friendship and so on, and we can put their name on our products that they were the first company to be involved in our huge market. There are any possible variants to discuss in that matter.

**MRR: You mentioned earlier something about clothing that you make?**

Felix: Yes. We, along with a man named Victor, launched an idea that disarmament in our country should include a conversion of different military stuff into civil life. There are huge supplies of military uniforms, belts, caps, badges, everything like that. There is a fashion trend in the western hemisphere to wear the sickles and stars. We've proposed to organize a barter or exchange that will get these things to your shops that service punks, hippies, young people. We would bring back not money, because it's a very complicated problem with our tax system, but the same stuff that is popular here. For example the same jackets, boots, pins, and everything from different countries. It was not designed for only America. This is for any country. This interesting project is on its way already. There are so-called tank style, navy style, made not like real uniforms "I'm ready to serve", but like some elements of the uniform, with modern fashions. Victor is looking for partners outside the USSR to do this. He needs to find managers of different shops who would want to cooperate with him.

**MRR: Could they get in touch with him through the same fax number?**

Felix: Yeah, the same address and fax.

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**119899 Moscow**
**Moscow State University**
**Geographical Dept.**
**Moscow, USSR**
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**PAGANEL #000201**

*This is Grazdanskaya Oborona (Civil Defense) with its leader Egor Letov and Jana Dyagileva (called Janka). For the purpose of getting the most true impression about these people and their music, it's best to read these fragments from an interview that was done by E. Letov for the underground magazine "Outlying Nervous System 2" from Barnaul.*

ГРАЖДАНСКАЯ
ОБОРОНА

# GRAZHDANSKAYA OBORONA

**MRR: Tell us the story of Grazdanskaya Oborona.**

E. Letov: It began in 1982. We founded the group called POSJOV (Crop) under the title of a well-known book, and we played some fusion of punk, psychedelic and music of the 60s I lived in Moscow in my brother's flat, and he constantly brought discs from Novosibirsk Academgorodok. So I heard The WHO and other groups. I got into it. Since I was 10 years old I became a fan of that kind of music. I have a theory that every person who was involved with that atristic set, became, some time later like a glass, filled to overflowing. . . Just a lot of creative energy was accumulated. I don't know anybody from that set who didn't begin to create something in his own way. When I was 16, I decided to collect my group and begin to write some songs. I bought a bass guitar in Leningrad and organized my group POSEV in Omsk. There were guitar players Babenko (now he is a member of CRIZISHOE OTDELENIE (Crisis Department) and Kuzja (now he plays bass in our group). We played till 1984 and after changes in our lineup, we renamed our group CRAZDANSKAYA OBORONA. We played just at homes or in basements in Omsk It was so hard. It began with Babenko's mother. She heard our records and then went to the KGB (she was a Communist Party of the Soviet Union member). She told them, "Comrades, my son is involved in an anti-Soviet organization." There was a kind of scene around Civil Defense at that time and there we could read fanzines written by Aksenov Strugatskie. . . And at March 1985 the KGB opened a criminal file on us. It matured by November. They visited us and collected information. They interrogated everybody and threatened everyone with the most terrible things for each of us.

Once one of my friends, who worked in a discoteque, brought some audio technics for recording to my flat. Then the KGB met him at the station and told him that there might be some trouble with his new born daughter. He turned pale, returned to my flat and took his technical stuff back. The others were pressed by the same means.

But I could only guess about that. I was a designer at a factory, and "the First Department" began to take an interest in me. We were all taken in hand by the KGB in November. They tried to throw the global blame for anti-Soviet organization, act of terrorism, and so on, on us. They wanted to blame us for making prepartions to destroy an oil refinery They threatned us. Our "crime file" reached Moscow. Kostja was conscripted in one day in spite of a heart insufficiency. Moreover, he was sent to Bajkonur, into a closed zone. I was threatened with application of "truth-calling" drugs. I didn't tell them where I had recieved the fanzines. They told me that they could also blame me for my voluntary betrayal, and I didn't tell anybody about their pressure. It was carried on for a month. I never tasted drugs before. I never felt something like that, never And there I began to think about how there is no meaning in doing anything. I decided to commit suicide. I wrote the note, "I have commited suicide under pressure of Major Vladimir Vladimirovvich Meshkov..." and so on. They found out about it by an unknown way. I can't guess even until today. I was taken into a "nut ward" and my "criminal file" was stopped. They made my friends give a written undertaking to break off any relations with me My friends were warned by the public prosecutors department. And when I was discharged after 3-months isolation, I had no one to play with me. So I began to learn to play on different musical instruments. I was alone through the year and composed some songs such as "Ice Under Major's Feet" and "Totalitarianism." We were called fascists and were doused in mud by Omsk newspapers. In 1987 I recorded all my songs by myself. "Red Album" and "Optimism" were composed at that time. The first album was "Nasty Youth." Also I recorded "Necrophilia" at the same time. After that we came to Novosibirks festival. We didn't contemplate playing there. But "Zvuki My" didn't come and Murzin suggested that we play instead. And we played. The electricity was cut off after the first 20 minutes of our performance. Somebody called the Omsk department of the KGB. We were registered and named "exponets of fascism." After my return to Omsk, they wanted to put me into a "nut ward" once again, and for a long time I had made the acquaintance of Janka that time, so I took my jacket and sack and went away as "sistemnik," (as a member of Soviet underground hippy's organization). It had happened in 1987 and I was in hiding during the whole year. I was wanted by the militia. So I travelled all over the half of the country and sang songs, playing guitar. By December of 1987, I was informed that the search was over. I had returned to Omsk and I lived so peacefully through the month. Then I recorded new songs "Everything Goes According To a Plan" and "The Steel Was Tempering In Such A Way." I was in a great hurry, because I was frightened of new actions by the KGB . It was 1988. We went to the Novosibirsk festival, where we played with Selivanov. I think that he was the best guitar player in Siberia. He commited suicide last year.

We began our concert tour after leaving Novosibirsk. Usually, we played in basements. We visited a punk festival in the Baltic republics, played in Moscow and Leningrad. In 1989, we decided to make our studio record. We went to Leningrad and began our recording at the studio of "Auction" group. During our recording I began to understand that high quality recording excluded some important parts of our conception. I stopped our recording, packed, and went to Omsk. Then we recorded 4 albums just in my flat. They are very dirty, hard and sharp! I think it must be that way.

**MRR: How many albums have you released?**

E.J.: In all? There are about 15. They are "Nasty Youth" and "Optimism" from 1985, "Red Album", "It's Good", "Totalitarianism", "Necrophilia", in 1987; "The Steel Was Tempering In Such A Way", "Fighting Stimulus" and 30-minute live record "Songs of Joy and Happiness" in 1988; "War", "Fine and Forever", "Armageddon-Pops", "Russian Field Of Experiments" and a compliation album "Red March." That contains different versions of never before recorded songs of 1989. And there are some other solo-albums. Well, I think that there will be no more albums. We will play once or twice after Barynal and that will be enough. I will play with Janka.

**MRR: How many albums have you recorded in cooperation with Janka?**

E.J.: Well...They are: "No Permission" in 1987, "Go Home" at 1989, "Angedonia" at 1989. There is one more album called "Tumenian Album", but Janka renounced it because the drummer from "Intrukeia Po Vyzivaniju" (Instruction For Survival), who took part in that recording made many terrible mistakes. That recording was strange as hell, but it's the most known. Then another Janka made her recordings at the cooperative "April", the "Melodia's Department".

**MRR: And what about, your albums?**

E.J. I don't want to release any albums. They suggested that to me, but I refused them. I have no relations with official organizations. It's my priciple, because then everything will depreciate. I don't want something like this to happen with us, as it happened with "Aquarium".

**MRR: Is the "G.O." line-up stable enough?**

E.J. We have been playing together for a year and a half. There were some small periods apart, just for the rest. We can't live without each other. It's like a commune. But I think that we must stop it after Barnaul. Now it's that sort of situation in the country, that they make money by rock music. It's just a profanation. People come to concerts as they would go to a discoteque, only for jumping and crying. Or there are some athletes who want to listen to some arpegious or some timbre layers. I don't think that rock is music or asthetics. I think that it's a kind of religious movement. I want to play the kind of music that we played in basements of Novosibirsk. It's better to me if there are only ten persons in the concert hall, because they really want to listen to me. It seems to me that it's absolutley impossible in our country to have such a small show.

**MRR: It was written that there's a "G.O." record released in France.**

E.J.: The record with some 'round the world punk was released in BRD. There are some American groups, English groups and groups from Thailand and Peru. And there are two of our songs on that record. Now they want to release our EP. And some Frenchmen wanted to make us popular. They wanted to make a high-quaility recording with drum machines and synthesizers. I refused them. And now they sent our records to other european punk-firms, that produces cassetes and records, and I am the last to know it. And I don't know what was released there. Well...our record is released in Denmark, but it's not too interesting to me. There is no one in the west who can understand what is going on in our country. There is a large wave of our groups who want to make their way to the West. I don't know

why. Everything is so rational and everything is all right there. Everything, including culture, is sorted out. They've invited me to visit France. But I think that I'll stay at home. Their mentality is so different from ours. And everything is just opposite in our country, everything is going through the ass and they don't understand it. It seems to them that everything that takes part in our life is a kind of vangard... Really, that it's a kind of aethetic vangard. And everything that is so serious and everything that comes from the soul are looked upon as aethetics, like nonsense. They would be horrified if they could understand it.

**MRR: Did Bashlachov's works exercise influence on you? And what do you think about his life and death?**

E.L.: I think that he was the greatest rocker in our country. When I heard him, for the first time, it excersized influence on me. Well, it wasn't just influence in fact, because I came from another base in music and texts. I came from 'garage' rock of the 60's and punk of the 80's. And he had no connections with that. He had Russian roots and came from a Russian verbality. And everything was mixed on the 'trash' principle, but it wasn't 'metal'. Just when it's a single riff and some monotonous verbal construction on it. It's a kind of voodoo, it's growing and then it's falling, and so on. And he found it by his soul. His "Ballad of Egorka" is so global. That's the essense of his influence. When I saw him for the first time I couldn't understand how he could sing in such a way. I composed short, melodic, but cruel and hard songs at that time. And he wrote six-minute vast compositions. It was a dreadful stream of mentality. It was so dreadful, very bright and aggressive. And this has no connections with aethetics. I think that nobody can understand him 'till now. And I find more and more common features between his and my works. You can understand him, if you can find something inside yourself as he has found. I have understood his "Crookie" quite recently. He's the greatest person who has ever been there. And when I met him in 1987, he looked so bad. He looked like an absolutely broken and destroyed person. He was absolutely dispirited. And I was at the top of my energy and I believed that something could be changed, and he didn't believe in it. And I was so broken then. And now I've understood him.

**MRR: What do you think about his suicide?**

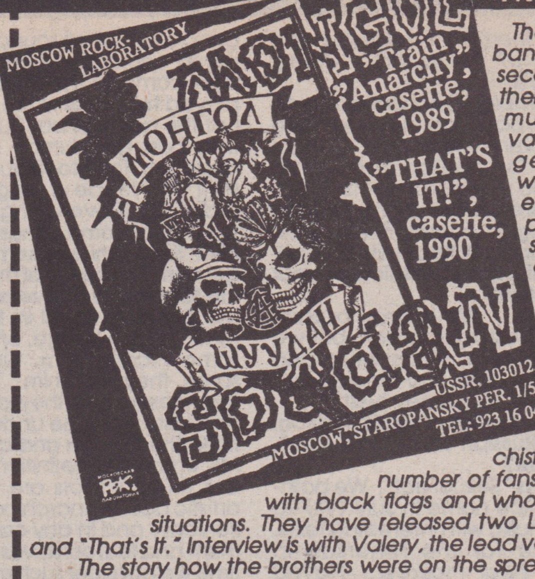
E.L.: I think that it's a single way and natural end for a fair-minded person in our conditions. If you have a fair mind, you can understand that you can't change anything. And if you progress, if you develop yourself as a personality, you'll loose any connections with the outside world, because after some time nobody can understand you, and you'll find yourself in a vacuum. Then, if you can find some powers, you'll progress and then you'll become the saint, I think. And if you have such a kind of mentality and if you understand that you can't change anything - it means that reality will kill you.

**MRR: What do you think about the end of the world?**

E.L. I think that the end of the world is everything that is happening right now. The end begins when live creative energy is destroyed. I don't know the terms of human creation. Maybe it was only an experiment. I don't believe that a man appears just on the earth. There have been some prophets and teachers on the earth at all times who want to drag our civilization out to some kind of non-human sphere.

**MRR: Do you speak about the USSR?**

E.L. Oh, not yet. It's happening on a world scale. It's just happening in the west, and now it's happening to our country. The death of culture is going on - death of religion, of art, of philosophy. Culture is impossible under civilization. People lose their creative energy and they lose their connection with the universe. And this is the end of the world. I don't know how long it will take. Maybe it will take millions of years, but it's really the end. Humanity can't exist without creative individuals, because everyone will destroy each other. In our country, there is "Pamyat" ("Memory", Soviet nationalists), for example. Pink Floyd in their album "The Wall" told us about some creative individuals who became the targets for blowing off any kinds of hatred. Recently the writer Boudarev said an interesting thing. He said, "there are many Jews. who hide themselves under another nationality." That is, a Jew becomes not a national enemy, but a metaphysical enemy, who could be of any nationality. That means that you and me can all be Jews also. That's all. That's really the end.


MOSCOW ROCK-LABORATORY
MONGOL
МОНГОЛ
ШУУДАН
SHUUDAN
"Train Anarchy", casette, 1989
"THAT'S IT!", casette, 1990
USSR, 103012, MOSCOW, STAROPANSKY PER. 1/5
TEL: 923 16 04
РОК

*The number one cult band in Moscow and second to G.O. overall, their bright and funny music borrows from various musical genres: marches, waltzes, folk songs, etc. The lyrics are in a primitive anarchist style. They accept anarchy, not as a socio-philosophical doctrine, but as everyday realites in revolutionary and civil war times in Russia. They perform dressed as Russian anarchists, and have a huge number of fans who attend shows with black flags and who create anarchistic situations. They have released two LPs, "Train Anarchy" and "That's It." Interview is with Valery, the lead vocalist and guitarist.*

*The story how the brothers were on the spree for their pleasure. The Dossier.*

*The group "Mongol Shuudan" was formed in October 1988. The 1st concert took place on the 1st of April 1989. In October 1989 the band joined the Moscow Rock Laboratory. One month later the record "Locomotive Anarchy" appeared. It occupied the 3rd place in the studio "Kolokol" hit parade for the period December-January 89-90. the style-Russian anarchical steb. The staff: Valery Skoroded-guit, voc, lyrics, Igor Toropov-sax, Andrey Kalinin-guit, voc, Mark Meinikov-bass, Sergey Frolov-drums. Sergey Raskin, Boris Samoilov-sound engineers. Igor Kovalev-manager. Musical tastes-"DK", "Zoo", "Led Zeppelin", "Sex Pistols", "Slade", "Tom Waits".*

*In some abandoned by-streets of old Moscow, where the collapsing houses with the empty eyeholes of broken windows got impotently stiff in the death depression, while the wind is running the impossible dust, sometimes the feeling of inconsolable sadness seizes you.*

*It seems that the time, tired of its senseless beating around the bush, returned some 70 years back, or the group of revolutionary sailors will step out from behind the corner or the pictoresque band on "tachanka" and will drive in with whistles and cries. And in that sense the appearing of the "Mongols" on Moscow rock-n-roll scene under the anarchical flag seemed to be quite natural.*

*"Mongol Shuudan", as it often happens, started from a tape. Once I got to the Rock Laboratory recording studio "Kolokol" and heard from the speakers some robust and impudent voices singing quite in tune and very cheerfully, they sang: "We'll construct another world for us, one that was nothing will become everything, We'll destroy, steal and reconstruct it all, And give it to everybody, Ah, Russia is drunkly sold!"*

*The other songs had no less vitality and freedom. It seemed by everything that these "steppe nomads" are devoted followers of the well known tradition of the Russian rock that declares the text to be the primary point. In the music one could hear something similar to the dry mouth melodies from Russian folk dance and NEPman period shlagers to the battle anthems of the Alexandrov's choir and pop dance machine. Sometimes even in the form of direct quotes such as "bubenchiki" or "slavianka".*

*So some sort of "okroshka" (Russian mixed vegetable cold soup) cooked on the basis of cheap restaurant rock-n-roll's, ostinanta flavored with some sarcastic brass a la "Madness" and a little bit of simple but clear guitar "sawings". You could feel that all was made without a strain, from the heart and with an ardour and that's why it really looked unexpectedly fresh and tasteful. As for the mood, in this musical-textual stream you could find the associations quite adequate to the present revolutionary moment, so that the pictures of the anarchical free life in the times of civil war portrayed by the "mongols" aren't absolute impossible nowdays when we fell from the swamp of the stagnation into the chaos of perestroika. "If the strike breaks out, I don't care a damn about it, I will take my gun and I'll go to shoot at the shit, 'Cause I'll join the anarchical batallion."*

*When A. Troisky announced during the "Program A" that "Mongol Shuudan" is one of Top Ten groups he made them famous all over the country in one moment. Some naive guys even thought that this is the official opinion.*

*Sure, announced on the 1st channel of the TV schedule. Such an unexpected support from the part of the Soviet rock chronicle writer appeared at the right time for the "mongols". They came exactly to the pont when any further movement without publicity was impossible. During the "Festival of Hopes" they proved that their place on the White Felt of Honor (according to the tartar-mongol horde's tradition given to the best fighters) not in vain belongs to them. Moscow rock-n-roll youth received them in raptures with yells, whistles and other loose.*

*When I first met them my first question was about the name of the band. Valery Skoroded responded.*

MS: It was all very simple. Once we were on the bus stop, some post kiosk nearby, there were stamps inside, very nice stamps "Mongol Shuudan: it means "Mongolian post". That was just the case, no mongolian roots at all.

**MRR: So The Blue Kerulen and The Golden Omon have nothing in common with that. And what about your black flag—what's that? A case too, a tribute to the fashion or your social-musical position?**

MS: I'd rather say first. We heard, for sure, some things about Nestor Ivanovich, but we never crammed Bakunin of Kropotkin and never were with the anarcho-syndica-lists. We just sat and wrote "Chapaev twist".

**MRR: It is some kind of musical multiplication. And you called it "Russian anarchical steb". And what was before?**

MS: Well before it was "Sexual act". We gathered under such anice name in July 1987 to make some good music with interesting texts. We had the base for the rehersals in Makeevka village near moskow. Played some absolutely terrible underground. And suddenly from all that dreadfulness came without any evil intent "Chapaev twist". The second song was "Prodrazverstka"... So with that program we played together with "Mango Mango" band in the theatre "Poor Yorik" on Vernadsky avenue in April 88. All that loose started from the "Chapaev twist"... Gave some fun... But then, as usual, some broken windows...Well, we didn't stay there for a long time... For about a year we didn't have the base... But at that time absolutely by chance we got the "Record" studio and recorded there "Locomotive Anarchy". "First it was called "Petia Probochkin is going the war".

МОНГОЛ
ШУУДАН

**MRR: Who is this Petia Probochkin?**

MS: Well, he is a stern sailor with these wedened trousers; with machine gun ribbons and so on... We have Andrusha Kolupaev too, other soldiers. When we joined the Laboratory we got based in the House of Culture of the militia school in Rastorguevo... We played some concerts for them instead.

**MRR: For the militia staff?**

MS: Yes.

**MRR: And how are they?**

MS: Well, as anybody else. They shout. There is one colonel there, sometimes it seems that he is getting into our music. Or maybe quite the reverse—is making some secret ideological propaganda, like: "Here they are, look at 'em, you must know them by sight. These are the persons you should fight against". So they are well informed about the anarchical rock-n-roll.

**MRR: Do you play often or not?**

MS: No, we don't, we don't have enough publicity yet. Though sometimes there come some demands, some telegrams, but nothing concrete, just all round in small circles... Recently come guys came here from England. They came to the mixed concert where we played too. And when they knew that we're not the nomads but Russian anarchical rock they hust got dumb. Anarchy in our party kingdom. They took our cassette, all the info staff and made a program on the Sheffild's radio. So if everything goes ok, in October we'll break some strings in London University...

**MRR: Stop, I missed something. Why did they get dumb because of the music or because of the fact that we have anarchy?**

MS: Because of all in total. Because of the music, of the image, of texts... We translated some lyrics to them. Our funny fellow on the spree, they liked him. They said that now in their basements they play some hard punk. And here from the underground...

**MRR: The Russian anarchical step...**

MS: Uhum, this definition contains everything. Our musical roots are Russians, conceptual artistic basis is anarchical, we take everything ironically and in any case try not to lose optimism and feel ourselves free. And at the same time we consider such music as a new trend in Moscow, or perhaps Soviet rock.

**MRR: If punk appeared in Russia at first, would it have been like that?**

MS: You'll never know. Sometimes they tell us that there is LUBE, GAZMANOV (pop bands) with his squadron and military overcoat, but for them I guess it's only an episode, fashion and hype. For us it is a programme of some sort, very personal. As for me, I try not to listen to any western music.

**MRR: And what are your Soviet influences?**

MS: DK, first of all. It's classic for us.

**MRR: After one year under the black flag, did you get interested in anarchist theories?**

MS: Sure, we got it.

**MRR: And what kind of new things did you get to know?**

MS: Lots of stuff.

**MRR: Is it reflected somehow in your songs. Or are your thoughts just like a rider that doesn't touch political punk?**

MS: Nooo. Well, how could I say god help me! Let me put it this way...well, there's anarchy in lyrics not without av reason. We know that during the October Revolution in Russia in 1917 there was this beasty female Marusia Trifonova, who was the leader of Russia's black anarchists. But when we got deeper into that, black anarchy, we understood that it wasn't for us. Bakunin and Krapotkin...these guys are better. Let it be like it was for everybody...anarchy was just chaos, people drunk on a spree, sailors, red army soldiers, etc. Let people think like they were thinking before. Let them understand at least the information that was piled onto them.

**MRR: Well ok, so what is your concept of anarchy?**

MS: We are making a new song and are trying to express ourselves there. It's called "Freedom Or Death."

**MRR: Did you ever think that under that slogan they would rather have death than not have freedom?**

MS: Well, we must add that my freedom finishes when another one's freedom starts.

**MRR: Did any existing anarchical organizations show any interest in you?**

MS: No, and we didn't either. All that is anarcho-communism. And we don't believe in it.

*J.M.K.E. is Estonia's most well-known punk band, having released one LP and two 7" on Finland's Stupido Twins label. As you may know, Estonia is one of the three Baltic states, with Latvia and Lithuania, having declared their independence from the Soviet Union last year. Still, the USSR hasn't recognized yet their unilateral decision and the Baltic countries are still occupied by the Red Army and their borders controlled by Soviet troops. In mid-January, Soviet tanks opened fire on an unarmed crowd demonstrating in Vilnius, Lituania. After 45 years of Soviet rule, the Baltic peoples are struggling to go their own way. Lithuanian and Latvian are Indo-European languages, unlike Estonian which is Finno-Ugrian (like Finnish or Hungarian).*

*J.M.K.E.'s songs are in Estonian and deal with matters like Soviet colonialism, ecological problems, or Soviet political history. J.M.K.E. toured Finland, Denmark, Germany Switzerland, Norway and Sweden in early '91. The following interview with Villu, the vocalist-guitarist, took place on the 7th of February, '91, in Villingen-Schwenningen, Germany, before their gig at the "Spektrum" youth centre. Interview conducted by Lük Haas. Thanx to Torsten Mergell and all the "Spektrum" crew. J.M.K.E. are: Villu, vocals, guitar; Venno, drums; Lembit, bass, backing vocals. Contact address: Villu Tamme/ Weizenbergi 8-5/ Tallinn 200010/ Estonia/ USSR.*

**MRR: Can you describe how's the situation right now in Estonia? Politically, economically...**
V: I think I don't really know, I've been for two weeks and a half in Germany...
**MRR: OK, so two weeks ago...**
V: Quite silent, peaceful. The only thing you can say is the economical situation is very bad. Prices go higher everyday. But there's only food in shops. Nothing else. Like the clothes I'm wearing now, it's impossible to find.
**MRR: Lately there has been a lot of repression in Lituania and Latvia, how do you view the future political developments in the Baltic republics?**
V: I hope that everything will get better, I heard that the United Nations said that troops should get out of the Baltic republics. I don't know if it's true.
**MRR: But do you think the Soviet Union will obey the United Nations?**
V: Yeah, on TV they said that the first troops started to get out of Lithuania.
**MRR: So you're rather optimistic...**
V: Yeah.
**MRR: Can you tell me the history and nowadays situation of punk music in Estonia?**
V: That was in the late 70's that the first punk records came to Estonia. Sex Pistols. Nothing more.
**MRR: When did the first Estonian punk band appear?**
V: I don't know the first one.I think in '79 was one. In 1980 came a band, very famous in Estonia, called PROPELLER, with a very famous guitarist, very good. There was also a lot of fun-punk bands. You can say that's the beginning of the movement in Estonia.
**MRR: When did you form J.M.K.E.?**
V: In January '86. I played earlier in a couple of bands.
**MRR: What's the meaning of the name J.M.K.E.?**
V: Nothing special.
**MRR: How 's the scene like in Estonia? Do you have a lot of fans?**
V: No, I don't think so. Everybody knows us but there's very few people who like us, our kind of music. We have one song, "Tere Perestroika", which made us famous in 87. We were like in the top ten. There's no charts for records' sales.
**MRR: Do you know if there are punk bands in Latvia or Lithuania?**
V: We don't have contacts anymore. Torsten *(German tour organizer)* had us play together with a Lithuanian punk band in Berlin.
V: I know a couple of bands from Russia. The best Russian punk band comes from Siberia.
**MRR: Which one?**
V: Grazhdanskaya Oborona.
**MRR: Do you have relations with them?**
V: Yeah.
**MRR: Have you played together?**
V: We played one day, they played the next day.
**MRR: Where, in Tallinn?**
V: No, in Siberia, in Novosibirsk.
**MRR: Being in a punk band, do you have problems with the police?**
V: No, not anymore. Earlier there were. Now, they don't care what we're doing.
**MRR: How did you find your label?**
V: That's the label who found us.
**MRR: They came to Estonia?**
V: Yeah.
**MRR: Had they heard about you before,or...**
V: Yeah, they had received a tape of us and wanted to start a record company Their first record was our *Tere Perestroika* EP.
**MRR: How did you manage to tour the west?**
V: Don't ask me I don't know. You should ask our manager.
T: It was a bit complicated. A friend of a friend of mine had seen J.M.K.E. in Finland, she asked then if I wanted to organize a German tour for J.M.K.E. I listened to the demo tape, and said "Oh wonderful, I've never heard such a Russian band. Let's do something for them..."Huh... every time I say "Russian". But it's not Russian, it's Estonian. So I asked EA 80, a German band, if they wanted to tour with them, organize something, they said OK, so the tour was arranged.
**MRR: What about nationalism? It's often compared to fascism by Soviet officials...so what?**
V: I think there are different kinds of nationalism. I'm not a nationalist. But nationalism in Germany is different from nationalism in Estonia. Estonia is a very small nation. This nationalism isn't bad. At the same time there's Russian nationalism. This is different. This is the real fascism. In Estonia it's really only to defend ourselves.
**MRR: What about the Gulf War?**
V: I think it must stop now. It's the only solution.
**MRR: Where do you feel the best? Western countries or other Soviet republics?**
V: I feel the best at home. But I think western countries are better. For instance, in Finland, I feel like in Tallinn. That's very close. I like Germany too.
**MRR: What about the media situation in Estonia now? Is it really free?**
V: There's an independent press in Estonia now. But they write about the private life of famous people, commercial, etc. In every magazine they put one naked woman. Such things.
**MRR: What are your other activities?**
V: In this moment we are only musicians.
**MRR: Is it enough to live, to buy food...**
V: Yeah. Rents are very cheap. Anyway there's only food to buy in Estonia, and we earn enough for food.
**MRR: What's your opinion about armies: the Red Army, an Estonian army, pacifism?**
V: Difficult problem. In one way I'm pacifist. But in another way I think in such a situation, a little state like Estonia must have its own army.
**MRR: How to get your recordings inside Estonia?**
V: We have only cassettes, in some shops, but there are very few. Our records are available in Finland only.
**MRR: So you 've not imported copies of the records in Estonia?**
V: It's not very useful for the record company to get soviet money.
**MRR: But didn't you ever get a deal with Melodiya *(the official Soviet record label)* to get a record out in USSR?**
V: Our "Tere Perestroika" song was released on a compilation LP on Melodiya. Every year they release a compilation LP with Estonian pop and rock bands.
**MRR: How do you get western punk music in USSR?**
V: By travelling to the west. Some people sell western records every sunday in Tallinn, at a flea market.
**MRR: How do you get Soviet punk music inside the USSR?**
V: Maybe in Russia somewhere. I don't know.
**MRR: What are your political beliefs?**
V: I don't have any kind of beliefs. Maybe I'm a nihilist.
**MRR: How do you get information about underground music inside the USSR?**
V: In Russia there are fanzines. But now Estonia is very isolated from the USSR; We don't know much about the rest of the Soviet Union musically. We exchange tapes with other Estonian bands. Estonia is so small. Everybody knows each other in the scene.
**MRR: Are there drug problems amongst the youth of Estonia?**
V: Maybe alcohol. There are no youth centres to go to.
**MRR: So where do you do concerts?**
V: We got clubs, but there's no bar, if you want a good night, you take a bottle of vodka and go get drunk.

**MY GRANDFATHER WAS A DESERTER**
My grandfather didn't go to war
My grandfather was a deserter
He managed to flee to the woods
From his own yard in the middle of the night

He didn't want to fight
he'd rather live

My grandfather was a deserter–he didn't want to be a soldier
My grandfather was a deserter–he was a real man!

The Germans came
Then the Russians
My grandfather didn't go for either
He wasn't interested in their dirty war

He wasn't afraid to die
Just couldn't be bothered to fight

My grandfather was a deserter–he refused to become cannon fodder
My grandfather was a deserter–and he's a great example for me

Soon there'll be a third war
The end of the whole rotten world
I'll head for the woods beyond the city
I'm going to reject the war
You can go and wage war
Hope that the neutron radiation
will catch up with me in the woods

Maybe it will, maybe it won't
If it will I'll laugh "Ha Ha Haa..."

My grandfather was a deserter–we should erect a statue for him
My grandfather was a deserter–I want to follow him!

**BERIA IS STILL ALIVE**
The sun rises and lights the country
You can't find out everything from the newspapers
You can't find out who rules the country
You can't find out the names of the dead

Chorus 1:
    Beria is still alive
    Like dysentry his breath torments the vast country
    The bloody dynasty is still alive
    The incurable illness called the KGB

There lies the body of a political prisoner on a dark country road
The death is called the KGB
His eyes glazed, the man in his straightjacket
His illness is known as the KGB

Chorus 2:
    Thousands of fighters, dissidents
    Languishing in prison, camps
    The bloody dynasty of Beria is still alive
    The incurable illness called the KGB

It's no use thinking in this state
You'll always be considered a dissident
And if you adapt to this society
You'll lose all your humanity

K is for Golgata and Ku Klux Klan
G is for Gestapo and genocide
B is for barbarism and brutality
B is for Bebebebebebeberiaaa...

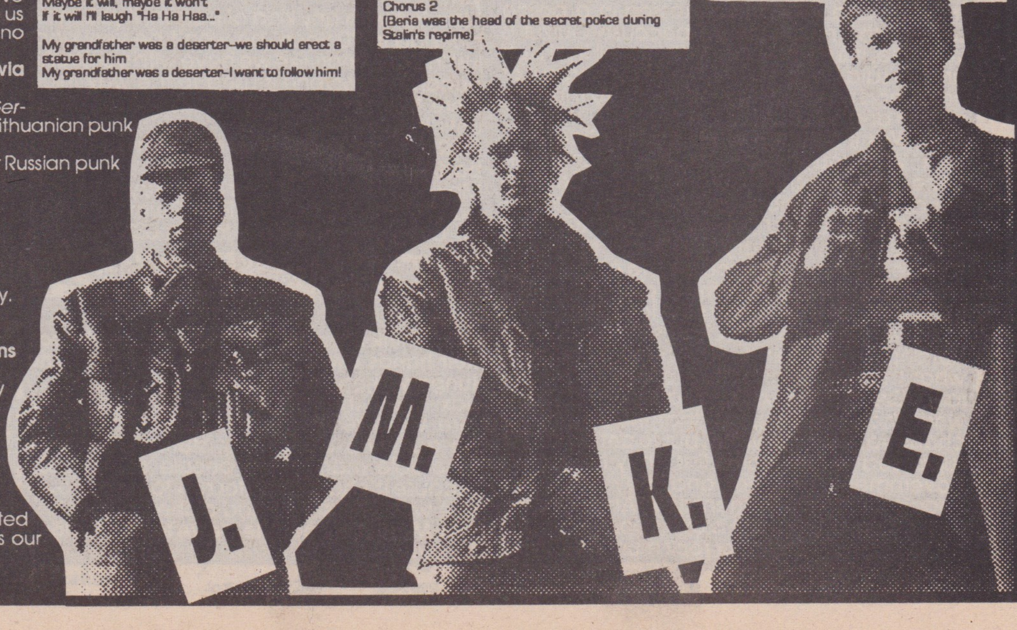
Chorus 2
(Beria was the head of the secret police during Stalin's regime)

**CENSOR**
Hello young poets
novelists, journalists
You've probably got some ideas in your heads
maybe some opinions too
You write about what's wrong
about the hushed up truth
We won't accept that
I'm standing in your way
My job is to restrict
My job is to restrain
I'm a censor, a censor
I'll turn everything into a beautiful lie
I'm a censor

My taste and the taste of my bosses
will be the destiny of your works
The colorful life of our people
I'll show in a pretty light
My job is to restrict, my job is to restrain
I'm a censor, turn everything into a beautiful lie
because I've got my instructions
I'll censor because I've got the power

I can censor you
I've got the power and the orders

I can censor your works
so there won't be anything left but shit
My job is to restrict
My job is to restrain
I'm a censor, a censor
I've got the power
I'm a censor



# MOSHIN' IN MOSCOW WITH

# MAX

*This interview took place in Moscow, September 1990 over a few bottles of (the ever-present) vodka. Max works at the Moscow Rock Laboratory as a general shit worker and translator. He also plays bass in the band Naive. I found Max to be very insightful and besides that, his english is next to perfect. Interview by Cammie Toloui and Peter Hansell.*

Max: There was this festival of non-commercial music.

**MRR: Was it set up by Rock Laboratory?**

Max: No, it wasn't set up by Rock Laboratory, but it was set up by some person that lives in Gurzuf and he invited all the people. He rented some space over there and he put all the equipment there for the bands to play. All they had were about three days of fun, and it was supposed to last for about three weeks. All the punk bands from the USSR gathered there in the south, and what they had on the third day of that shit - well, they were not living anywhere, they were just staying in the woods, they had a kind of a camp. When the concert was going on, they saw about 600 naked men, with only their trousers on and they had muscles like this. They had their hands tied, you know, with lead bent under their hands.

**MRR: They came to beat up the punks?**

Max: Yeah, and they did beat them. We have a friend, he had some broken bones in his head and everything. And they had these cliffs over there because it's near the Black Sea, and they threw the people down the cliff.

**MRR: When was this?**

Max: It was in the end of July of this year.

**MRR: How many people were in all the bands?**

Max: Well I guess about 400.

**MRR: So maybe 100 bands?**

Max: Yeah. And you know, these guys were beaten up, and this friend of mine said he'd seen the guy that was naked and with all his muscles and everything dressed in a police uniform the next day. It's because Gurzuf is very little, it's a small town. He saw all that stuff and he said "Wow, crazy, we're getting out of here" and the next day they went to the train station and left fast.

**MRR: Was it the KGB, or the local police?**

Max: Well you know there isn't much difference between the KGB and the police, and we don't have local police because everything is centralized. Well, we have KGB, but they're another story, and the militia — they're very much connected to each other.

**MRR: I thought that this kind of problem would be finished now with the new laws...**

Max: No, it's all just a fucking set-up because nothing is changing over here. You know what they have in socialist countries like Poland, Czechoslovakia and East Germany, well what they have there is that the situation is changed. Well, it's worse, but to get better it's supposed to get worse first. They have their government run over and they have the People in the government now. And what we have now in the USSR is everybody just talks and things are easier for rock music to survive in the country, but we don't have our government overthrown, all the people are at their officieal posts, and so it's not a change. But every day people are just going crazy, shouting "Down with the government!"

**MRR: But people haven't really done anything yet.**

Max: But with any kind of person, if you make him bad in 70 years, he won't be very good just in 2 or 3 years like we have with peristroika, because everyone is used to the way things were from back in 1917 from the revolution until 1985 or 86.

**MRR: But they did it in East Germany and it was bad there too.**

Max: Well it was, but you can't say it was that bad because people in East Germany lived a lot better than people in the USSR in those times.

**MRR: I think it happened after the Soviets took their hands away from Czechoslovakia and Hungary, then they made these moves.**

Max: Yeah, they did, but we can't do it over here. We owe everything to Gorbachov, he's the guy who did all that stuff. He's a very honorable man to the people of the USSR because it's hard even for him to survive over here when he's the head of the state.

**MRR: Most of the people we've talked to don't like him.**

Max: Well, he's in the middle. He's not very conservative, and he's not very democratic, and that's the problem because the whole bureaucracy is very conservative, they don't want to change anything. When it was back in those years with Brezhnev and Andropov, if you were in the government system, it was ok for you because you had some priveledges and what you get from the state, and if you were not in the system it was very bad for you. Actually, in those times, in 1984, I had myself a mohawk and I was beaten more than 100 times by police, dragged to police stations and everything. You know what they said? They said it was a kind of a passport checkup, like they wanted to know who I am, and they wanted to know if I was a drug junkie, only because of my clothes.

**MRR: But now if you had a mohawk, would they take you to the station?**

Max: No, but the situation is very different from the USA. If a guy there just goes with a mohawk anywhere in the streets, it's ok for him, or practically.

**MRR: Except for the rednecks.**

Max: Ah! The rednecks over here — there's a HUUUUUGE pile of them. It's hard to survive and all of us are afraid to walk in the streets because they could beat you up just for nothing. An interesting thing happened. When a friend of mine came back from the

USA, we just talked and I hadn't seen him for about 8 years. And I said "So how do you like the youth over here", and he said "When you walk in the streets in the west and you see a bunch of guys or gals standing there, and when you pass them by what you see is smiles on their faces. And in Russia, when you see the people looking at you you're always thinking of saving your ass."

**MRR: Tell us about the Moscow Rock Laboratory.**

Max: The Moscow Rock Laboratory (has existed) unofficially about eight or nine years, and officially about five.

Max: It's really very unique, because the official record labels were not accepting alternative music in the 70's and it was practically impossible to record anywhere. You could have your recording just on a tape. And what the Rock Lab has is a collection of all the bands that were in the USSR from 1975 because in Moscow, there were only about 3 or 4 bands that played rock music, and they always sang in English. It was considered very great at that time. People started to sing in Russian only, perhaps in 1976. (Singing in English) was considered crazy at that time because, well, I understand that the music is international, but anyway, rock music has American Black roots and everything...

**MRR: Was Zvookie Moo one of those first bands?**

Max: No No No, that's one of the latest. We have Time Machine, you ever heard of that group? It was big back in 1975, it was a real good bump for the youth. But now they've gone commercial, they have signed to Melodia (the official Soviet recording label), so it's really kind of weird.

There was a big anarchist movement here after the revolution, and the leaders, like Daddy Machnoh, he was very very big. They even collaborated with the Red Army against German intervention during the revolution, but then they split up.

**MRR: So, what happened to the anarchists?**

Max: There's a group now called C.A.S. That's Confederation of Anarchist Syndicalists. It's very big. They have their own magazine and everything. Basically it's all politics.

**MRR: Tell me about the punks who live underground in the bomb shelters.**

Max: They live like hell there, oh shit. They have their own beds there, and even a place where they play.

**MRR: Is there water?**

Max: Yeah, there was water, this deep.

**MRR: Oh, on the ground?**

Max: Yeah.

**MRR: No, but I mean is there water to drink?**

Max: There is, of course. There is a toilet, a restroom, like specially designed for people to live during the bombing.

**MRR: Do they have problems with the police, living down there?**

Max: No. It's a very fashionable thing right now to connect with Comsumal, an organization over here. We're all in Comsumal because during...

**MRR: This is young people in school?**

Max: No, it's called Young Communist League Organization, but it's total shit! When everybody was in school at my age we had to join it. They didn't ask you if you didn't want to. If you joined it you had privileges, like going to college. Now it's just gone crazy, and the organization doesn't know what to do because everybody split from them, now they're all alone, but they have that huge apparatus and lots of connections and money, so now they're saying "Hmm, ok, we don't know where to spend our money" so they're just giving it away to punks, and rock bands, and everything. They pay for the rent of the bomb shelters. Some bands go to the offices that are in each region of Moscow and they say "Oh please, give us some money" and they say ok. Actually, now everybody doesn't give a fuck about the State and the government because it's just anarchy in the USSR.

**MRR: That would be a good song, "Anarchy in the USSR". So, you were saying that half the population of the USSR has been to prison?**

Max: Yeah, just for anything.

**MRR: Anything?**

Max: Yeah, just for saying some dumb anecdote or something.

**MRR: How long have you been able to say things so openly?**

Max: I've said them all the time.

**MRR: But if we interviewed you 5 years ago and put it in our magazine...**

Max: It would be just the same. In 1985, 84, 82, I used to wear a mohawk, but I was a little violent at the time, I just didn't care about lots of things that are going on now. I don't know how, but I managed to deal with my parents, with school, with the State, and I just didn't think about how it would be connected with each other in the future. But now I've totally quit that. My brother used to listen to that kind of music also, but now he went straight. There are a lot of people that go straight when they're 25.

**MRR: It's the same in the United States.**

Max: Yeah? Well, I think that if you're really into this stuff you have some idealogies, your own thoughts about how things are in the world. Actually, they're flunking me out of my college because I have to do lots of things that I don't like there. I'm studying at the Moscow Institute of Foreign Languages studying English and I just started to learn French. I don't think that studying languages is bad, really, but I think that it is bad to learn all of the stuff that I don't need, like we have to study the philosophy of Marxism and Leninism. This is all utopian, and everybody understands that, but they put all these things like a kind of dogma.

**MRR: And so they're flunking you out because you don't like to study that?**

Max: Well, I had lots of problems. I was drafted to the Army, I had, oooh, such a shitty time over there.

**MRR: Were you there for two years?**

Max: Yeah, with my vocalist (in the band Naive). We got acquainted then. That's where we wrote our hit song, called Tanks. In Russian, Tanks and Punks are pronounced the same. It's tank and pank, so in English it would sound like "Soldier panks sitting in tanks".

**MRR: Where were you in the Army?**

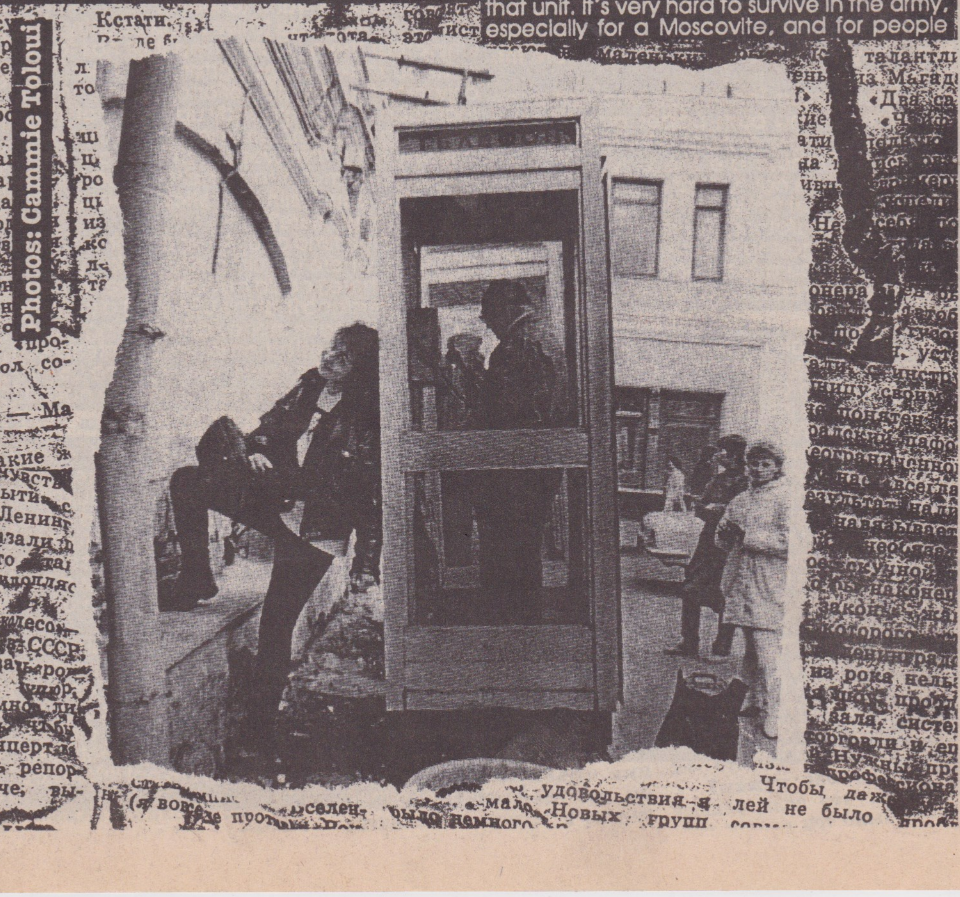
Max: Some shit connected with radios, I didn't know even what I was doing. It was crazy, but we had to do it anyways. If you were not supposed to go the the Army, you had only two choices. You go to jail, or you go to a psychiatric home and say that you are crazy and then you don't go to the army. But then you have to stay in the hospital for about a year. Ruslan (guitarist in Naive, sitting in the room during the interview) got out of the army twice and he had to serve time in prison, but he didn't do it beacause he had some connections.

**MRR: How did he get out of the army twice?**

Max: Because he was always beaten up. Perhaps you have it in the American army. The older ones beat the younger ones...but in the Russian army it's considered to be normal, because if you have one unit, for example, you have a commander, a captain, then you have the sergeants, and then you have the soldiers, and the sergeants and the soldiers are practically of the same age because you can become a sergeant when you serve for only half a year. But the commander likes the fighting because all the older ones are a lot stronger and they know a lot and they have more experience in the army life and he doesn't have to control those younger ones. So, he doesn't have to deal with 600 people, he only has to deal with 100, or perhaps 50.

**MRR: So Ruslan got beaten up a lot?**

Max: Yeah, and he deserted twice. He had to go to jail but his Uncle is some big man in the army and he got him out somehow because Ruslan said when there was a trial, he said that he's not going to just shut up like everybody asked him to do, he said he was gonna talk about all the bad things that were going on in that unit. It's very hard to survive in the army, especially for a Moscovite, and for people



Photos: Cammie Toloui

Идите туда!
У вас напряженное лицо.
Когда вы пытаетесь поставить
рядом два слова
муют.
Джон
бивать
ветской
Киев

**Alex Ruslan and Max**

who don't think like the masses of the people. I had to deal with hundreds of people that are just bulls, you know? They are animals and they don't understand anything except, like "It's the Mother Russia", all that fucking Comsumal and that fucking Party. I really hated it. It was really crazy. The good thing is that the vocalist that sings in our band served with me and he helped me to survive and I helped him, and we're good friends now.

The system is dying right now, but anyway, it's still rather strong because nothing has changed. We say that the collar on the dog is not that tight anymore, it's become loose, and now it's just a collar.

**MRR: The collar is still there.**

Max: Yeah.

*(Alex, singer in Die Schwartzekatzen, has been in the room drinking vodka and screaming loudly with Ruslan. At this point he decidesto join in and tell his life story)*

Alex: I was born in Moscow, my parents' parents came from the city of Risan, in the center of Russia. My mothers' parents were intellegents.

**MRR: They were intelligent, or they were the intelligence?**

Max: Intelligencia. The people who work in the government and push paper around. And then there's the workers, and then there's the farmers, and those are the only three categories that we have, or at least that's what the government thinks.

Alex: My grandfather founded the library of Lenin, the biggest library in the USSR. A huge building like you have in Washington. In the begining of my life, I lived like everybody else.

My parents wanted me to live my life like everybody else. I went to kindergarden, to school, then to college - Moscow University - studying in the International Journalistic Faculty. But after they drafted me into the army, I understood how things really are in the USSR.

Max: In our army, we don't have lots of shooting like you have. People are drafted to some kind of prison in the USSR. The Russian army is very different from the army that you have. You know that story about the (pilot) who landed on Red Square? The whole army is like that, you know, he landed in the military nucleus, in the Red Square. It's very disorganized, it's very huge, and nobody wants to serve the years. They payed us only seven rubels a month (approx. $1.10) and you eat shit, like rotten meat, rotten vegetables.

Alex: After I got out of the army, I understood that I didn't want all that.

Max: That's the same story with me. Because before the army, it was a little different for me, but when I went over there, I understood how things are. There is a saying that "The Amy is the School of Life", and actually, it is. That statement is like your "Be All That You Can Be" - all that shit. Everybody understands how things are because you have to mingle with people. Because before the army I thought of the youth of the USSR a lot better because I talked to guys who are more or less intelligent and they have their own thoughts about everything that goes on in the world, but when you see hundreds of people, and you're the only person who comes from Moscow and listens to Dead Kennedys or Sex Pistols and stuff like that, you begin to understand that it's really crazy, that the whole of Russia is very very very very very different - from Moscow and from big cities like Leningrad and Kiev and Talin, Estonia, Sverdlovsk and the Urals. Actaually we only have three rock clubs, like BIG rock clubs in the USSR. Moscow Rock Laboratory is the biggest and the other one is in Leningrad, but they have different objectives. In Sverdlovsk they have something like what we have in Moscow, but it is very small.

**MRR: Where is Sverdlovsk?**

Max: It's the Urals. The mountain chain that divides Europe from Asia.

Alex: After the Army I understood that every other person that I met was an agent of the militia or KGB.

**MRR: Every other person?**

Max: Well of course he's exaggerating. Alex: What the western people think Russia is all about - Gorbachov, Russian Vodka, Peristroika - it's not all like that. Because they never lived our lives. We know that our people are interested in the western culture and are interested in an exchange, they know about the west and what they have there and what we don't have here. I understand that we live like slaves in our own country. That's my own opinion, and anyway I don t want to reject it. I don't want to live in this country. I want to go someplace where everybody won't bother me anymore.

**MRR: That's a very common theme. Everyone we've talked to wants to leave.**

Ruslan: It's very bad to live in this country, but I think that there is something that has to be done to make things better over here. The only thing that my motherland has given me is that I can beat somebody up, and that's the only thing that I can do when I go to the west. The only thing that western people are interested in is the money and their business things.

**MRR: Are you willing to stick around and change things here?**

Ruslan: Some time ago, America, for me, was a country where I could make work my abilities and where I could become a person. But now I understand that the USA is just a country where I can make money and nothing more. But I'm not interested in money. I'm interested in the tension, like how it is now in the USSR. I want everybody in my country to be naked, and nothing else (laughter). I just can't imagine my life somewhere abroad, like living in the USA, or any other country. I would like Russia to be something that resembles those other countries. It's a very difficult situation that we have inside the country, and it's a very difficult country on the whole. But Russia has that impulse that creates energy, for musical activities and everything.

Max: Once you've chopped off all your roots from your country, you become just another person. Of course, it wouldn't make any difference to you if you're interested in just in the money and the consumerism, new clothes, new everything. Ruslan says he's not interested in that, and I say that I'm not interested in that either.

Alex: The people of culture are very emotional. But the Soviet government and the Soviet State have always had a system where they blocked all the smart people, the wise people. That's why we had so many people killed during Stalinism. The whole idea of communism is to make people slaves and to make them not understand the things that are going on around them. We have accomplished in that sphere in the 70 years that we have existed.

**MRR: I think there's a different kind of slavery in, for instance, Costa Rica and all that, and it's for money.**

Alex: It's very different than in Costa Rica. Here we are psychological slaves, and it's even worse. You should fear the USSR because it's very unpredictable in its political movements. This is why. There are people that understand what is going on, but the whole masses are children of the revolution, and they don't understand anything. They make poisoned lakes and rivers and they're just making it shitty for everyone, with the ecological problems and everything. If we don't beat you in politics, we're going to beat you in ecology. It's a very fearful country because people don't understand what they're doing.

Ruslan: The past two yours, I've been afraid to even walk out in the street.

Alex: It's been very hard to survive in the street because all the rednecks come to you and they take off your clothes. This jacket was bought in the USA for $50. A guy from America gave it to me as a present. But in Russia, people could kill you for a jacket like this.

Max: It's crazy. We've had lots of situations where rednecks came to us and said "Hey, take off your clothes". They just don't understand what it's all about. "Why are you looking like a girl?" and "Oh, you have long hair, you're a queer!" It's fucking crazy.

**MRR: Tell us the story about how you buy alcohol at night.**

Max: Well, the thing that you have to do is, there are no stores open at night, and...

**MRR: But there's no stores with vodka during the day!**

Max: Yeah! So you have to stop a taxi cab and you say "Hey, man, you got some vodka over at your place?" Actually, they have some (in the trunk of the cab), but you pay double price, like, it's 10.50 (rubles) in the store, and it's gonna be 20 if you buy it from them. But if you don't get it at the cab drivers' home, every time, in the region where you live, or around the metro station, there are people in the apartments who buy vodka from the state shops. You go to their apartments, and actually, they only sell vodka to people who they know. It's just like drug dealing back in the USA.

**MRR: Tell everyone the story of what just happened.**

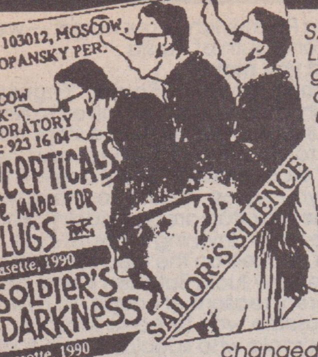
Max: Now we're drinking the vodka that Ruslan brought. He said that he went to the Metro station and he's really pissed because I've always told him that Babushkinskya is a safe Metro station because there are some regions in Moscow where you ought not to go at night, or during the daytime, because all the regions are divided between the gangs. Well, Ruslan bumped into one of the gangs that visit Moscow. Practically all of them live not in Moscow, but in the cities that are not far away from it. So he met the guys from Kazan who wear big trousers and shaved heads.

**MRR: He had brought with him that kitchen knife.**

Max: Yeah, he had to draw his knife and say "Ahh! I'm going to kill all of you!" He didn't kill anybody, of course, but they react to a knife... so, he had to go to an apartment still to find vodka and it turned out that the woman who sold him the vodka was somehow connected with the gang that he just ran into, so he had a real bad time. But anyway, he's safe.

**MRR: He's safe with the three bottles of vodka to go wikh the other three that are here.**

нет? Кому они нужны?
Добавлю, что если раньше
ным чутьем они
ли, что главные
час не в Москве и Ленингра-
людям ближе «Алиса»



*SAILOR'S SILENCE got together in 1988 and got popular immediately. At first, they were influenced by melodic songs of the Sex Pistols and Ramones. Nowadays, their music has changed and there's a strong shift towards experimenting with non-orthodox post-punk with psychedelic elements. The band considers their primary task, lyrically, to avoid the problems of politics and everyday life. They are very powerful and expressive on stage, and their energy makes them one of the leading punk bands in Russia. In 1990, they released two LPs, Recepticals Are Made For Plugs and Soldier's Darkness. The interview is with lead vocalist, Herman.*

*(Everybody's sitting in the kitchen, drinking beer and wine, and eating wontons and sausages.)*

**MRR: So, what do you feel onstage?**

SS: Everytime I go there I lose some pounds.

**MRR: Before the concert or after?**

SS: Well, after of course...I lost 800 grammes during "Not for Sale" festival. And this year...more than a kilogramme.

**MRR: How often do you tour?**

SS: Well, let me say this year we played 45 gigs (to make it even — 46) Oh! Let it be 44...or 48?!? Yeah, that's it.

**MRR: I think that it's a lot for a soviet band. You know, with music in such a deep-in-shit situation...**

SS: Yeah, we always try from time to time not to let people forget about us. We play in Moscow as minimally as we can play. Well...we do play sometimes, but only when there are interesting people...like Sonic Youth...We played a couple of gigs with them...with "fashionable" people.

**MRR: And how does the audience react to your music in provincial cities?**

SS: Great. Everywhere, we're like the Rolling Stones. Practically we never reject those offers to play for free. Some say: "Ah! This town is shitty. I'll never go! It's so cold out there!" But I think the more places we visit, the more "normal" people we meet...

**MRR: Do you mean there are "abnormal punks" everywhere you go?**

SS: Oh yeah! The most horrible people are "normal" people, e.g. who made it clear for themselves long time ago, who understand everything and who have, as today, strict rules in their life. Those are "normal" and then there are "abnormal"....who treat their own emotions with respect. Those people are interested in what is going on around them. And there are plenty of those, it makes me happy.

**MRR: You just got back from the SAILOR'S SILENCE our in Moldavia. How was it there?**

SS: Well, they were surprised. They didn't even hear western bands playing that kind of music, not to speak about Russian ones!

**MRR: Is it popular there or what?**

SS: It's kind of surprising for me also. I mean it's this common taste there. Some tradition -- shit like Foreigner or Bryan Adams, etc. And they think that's the real thing! Punk Rock!

**MRR: Did you draw a lot of people to your shows?**

SS: Yeah, I guess only 1/3 of this huge concert hall was empty.

**MRR: Was it a festival?**

SS: I think it was...It was sort of an aid-concert for teenagers with problems in their families...you know, child abuse and stuff. We even met those teenagers.

**MRR: They were at your concert?**

SS: Yes, of course. It was so funny...like they had those girls to talk to us backstage. It was all very rockstarrish and shit. Vitya, our guitarist is the prettiest. So we said: "Go on!" He took care of everybody...and we got so drunk! I wish all of my instincts were dead!

**MRR: All of them?**

SS: Yeah, I'd have less problems in my life!

**MRR: Let's talk about your band, we're not following the line. Let's start from the very beginning...**

SS: In Roston (my home city) there is a guy, who has such old recordings of "SS"...He understood everything...I've been begging for them for 2 years now...Alas! He has got all those underground live recordings of our shows that even we don't remember now. And such a quality!!!...I can't even imagine how could've done it then. I mean they are so old, old, old and shit... recollections....Oh! Did I tell you about the movie that we took part in? That "Perestroika" film? Those German guys?

**MRR: No!**

SS: That was so great! They were so easy going and shit...they just came up to us and said: "We're shooting a film. You wanna take part in it?" I'd never met people, who'd be doing their job with such pleasure. We had this garage and one of those guys took out a wine bottle. So we took it out, measured the sizes of the room with this sonic depth finder, placed this mic and recorded a song of ours...I was astonished! It was better than this studio shit. They all had about 20 pockets on there jackets and their were certain things for a certain moment of your life! Yeah! They also had that great scotch-tape. So all of us just sat thinking: "Should we steal it or not!" But we've already rejected the idea of being paid in cash. Well, he said "Here's your money!" And we said "This!?! It's not money!". Well, it's a sin to steal from others. So we asked them to help us somehow. Next time they come to Russia they'll bring some pedals for guitars and mics...I guess...

**MRR: Will they do that? Are you sure?**

SS: Yeah, I'm sure. I'm positive... though they might not. But who cares? By the way they loved to give away money to people. It was crazy. Once they came up to our gig and started talking about condoms.

**MRR: Condoms?**

SS: Yes, and other contraceptives.

**MRR: Were you anxious about the problem at the time?**

SS: No, not us...they were. They asked where we get `em, how do we use `em, where do we buy `em. And we said "Problems!" Nothing, nobody even knows, how to use them. No spirals to screw in...there were some girls — they complained. So these guys gave a deep sigh and handed in 800 roubles to everybody who there. Later they took us to the subway and shot some scenes there with us.

**MRR: What for?**

SS: Well, the thing is that I've got billions of ideas in my head, like bees. The most suitable place for me is in the subway.

**MRR: Why?**

SS: Because it's easier for me to write songs in the subway with it's gnashing and gritting and shit and all other weird noises? So, I get there it's more easier for me to follow the line of my thoughts. Those sounds help to guide my thoughts and keep it up...guess I'm talking too much. To put it short, the film was about perestroika and it's heroes. Shit...it was funny. So one of them was me, then a girl from the central shopping mall, some oil-industry worker from Siberia and the last one was some shepherd from from a far away village. All of his neighbors begged him to wash his face and take off his goat and bear skins and shit...

**MRR: Did he do it?**

SS: No-o-o. They call it sex there. It's not even sex, much worse. Some perverted pornography. By the way speaking of perversions, I made out this theory some days ago. It's called "Investigation of Perverted Perversions". To say that the whole mankind history is based on perverted perversions...I mean on sadism and masochism, e.g. the exploited feels masochism of the exploiter and vice-versa. So, according tc this one can understand everything...

**MRR: So? Let's talk about it!**

SS: It's the idea of my new, separate from "Sailors Silence" Project. So...just imagine: there are twogirls on stage besides the band. We're gonna call it "Dumb-Bell Pilots". So, both of these girls was some unnoticeable but at the same time very expressive features of character. The one that sings is gorgeous, another one is pretty but at the same time ugly and is dancing Vogue. But this is an ideal of course, we're not in a hurry and all, so everything is being slowly but surely. So...these two women have kind of a conflict going on between them...because they are women and it's an axiom. The audience is not aware...

**MRR: But are they, I mean those ladies, aware themselves?**

SS: No, it's not obligatory. It's subconscious. And in such a situation the beautiful one must lose a little. And she's being wiped off from the stage by that not so beautiful one. But it's all very allegoric. I don't mean being "wiped off", we'll have to achieve that...but it wouldn't be porno. Who needs meat?!? It's not interesting. But the public would know that they didn't pay money for nothing. But if it all flops, I wouldn't be in it...

**MRR: But... I cannot understand. What will be your role in all this. Are you going to play or sing or what?**

SS: A-A-Ah!!! I'll be kind of a producer.

**MRR: But who's gonna write the songs and shit?**

SS: It will be from a mutual project with some members from Die Schwartze Katzen.

**MRR: Who is going to write lyrics?**

SS: We don't wanna lower ourselves to lyrics. But we've got that slogan: "Once your working — be tense. If it's hard — don't grunt. Once you've overdone your five-year plan send everybody to cunt. If you haven't done it — fuck off yourself!" So, these are the conditions of "work" for girls...

**MRR: ?!?**

SS: It's a serious project. I'm sure we wouldn't get any money for that...but what else is there left in this fucking life to do? Ask me another question, plle-ee-s-s-se!

**MRR: Isn't it going to be a show?**

SS: No, not in the common sense of the word. There will be real feelings involved....

**MRR: So, what about your old songs: "Bed Room", "Antarctica — Oh Fuck!", "There Runs a Dog, I Guess to Bite", and others?**

SS: A-A-AH! We still keep `em in mind, but we don't play them live anymore. We're planning to record all of them in the near future. But now, we don't have anymore interest in social lyrics and politics and stuff. All in all, we're far away nowadays from thoughts about all sorts of reorganizations and reforms. It's an old pain...

**MRR: But...why not?**

SS: We are totally fucked up. I guess all bands from Leningrad helped us with that. We are very attentive and observant people. After DDT's songs don't feel like doing it anymore. My own impressions about what is going on Russia now are limited by my own formula! "Fuck! Why did my ancestors chose such a fucking place with such a fucking climate to be my motherland?!?" What I mean is, Russia as a country is ok, but masses of those people — they are shit. Russia and doesn't have anything to do with Russians. They're assholes, spoiled...

**MRR: By alcohol?**

SS: No, it only helps people. They just don't know that they could do something about it! If there's nothing done — then there are intoxications of all kinds. That's why we are "mean", Sailor's Silence is not on friendly terms with all that political stuff. We've got other investigations for ourselves. We are interested in artificial emotions right now...e.g., our aim is to find some pain or suffering in which we'd feel outselves through music and get people to feel pain or suffer with us! Now, our music is very militaristic. About wars that didn't take place and couldn't have taken place... They go on only when we're playing. I mean, our songs are a sort of a musical accompaniment of battles.

**MRR: What are your plans for the future?**

SS: We are working on a new album now. But we've got a lot of material. I think we could record 2 or 3 of them! But it's all very nervous. Like when we were recording last year this Soldier's Darkness album our guitarist Vitya protested everytime we recorded a song sayin! " I don't know how to play this of that!"

**MRR: How many did you record practically?**

SS: We wanted to do a lot, but have recorded only 12 or 13. It's all because of Vitya. At first I asked him very kindly but then I lost my temper and said to him: "I'm gonna kill you, shithead!" Since that moment we didn't have any problems at all.

**MRR: What do you sing about in your latest album?**

SS: There's that song called "Camel Way". I think it's the best. It's about a guy who found himself on a camel with an umbrella in the middle of the desert. "Where am I?" — thats the idea. But on the whole I don't like how I recorded my vocals. I had a sore throat at that time and squeezed out what I wanted to sing and sometimes even overdone it. I guess I'm talking to-o-o-o-o much, am I? Terrible!!! Oh! There's one more thing I wanted to say about all these nationality problems in Russia... Others drink and do business between their drinking, but Russians... they drink, they wanna do something and immediately change their mind: "What the fuck for?!!!". Russia is hopeless, there's nothing left but to drink more!

**MRR: Tell me about you influences.**

SS: I like the Ramones, Bauhaus, Siouxsie & the Banshees, Tragic Mulatto, lot's of other stuff!!! I also like all sorts of spy things.

**MRR: Spy things? What do you mean?**

SS: I liked spy passions when I was a kid... Even now. I made thes nickname "Spy" in kindergarten.

**MRR: Are you all guys from Moscow?**

SS: No, he and Premierich — our bassist — we are from Roston, south of Russia.

**MRR: Why did you move?**

SS: Well, I met Zinchik (Soviet Yngwie Malmsteen), shit-head he is... so I talked to him when he was in Roston when I was a small kid, and listened to Heavy Metal bands and he made kind of a conclusion: "Every dog in this town knows you name. Come to Moscow, where all of the rock stars are (just kiddin'). You won't be able to do anything in this rat-hole." So I sort of got hooked on the idea and some years later tried my luck. But then it was because of different reasons of course. So I tried to find any possible way to go to Moscow. I met all those crooks who specialized on that kind of stuff. Then there were different sorts with money and shit. Nothing seemed to work... but then suddenly to my own surprise I made this simple thing — I bought myself a fake military I.D. where it said that I wasn't educated at all, because otherwise it would've been impossible to apply for a job in Moscow. They all wanted really dumb people to come to work for them. At first, when I finally settled in Moscow, I spent all my money and then started selling my record collection... god!!!!!!! Do I miss it!!!! I could've betrayed my motherland!!!! Later I got a job and pretended that I didn't understand anything...

**MRR: Yeah, I know they always cheat provincial people who come to work to Moscow.**

SS: Yeah, but I quit it in 1989.

**MRR: So you were the first from Roston to settle in Moscow?**

SS: Yeah, later a great deal of people followed my steps.And split from the southern scene to Moscow. It happened in 1984. There was that house where all homeless people lived for some time. Now it's a flat ground. Good old days! We put all pepper that we had in this house to drive away that vomity stink. All that mattered that this soup would smell as food. The whole block knew, that we were cooking. So there was that pot and a huge shin-bone stuck out of it. Then they'd stir it and I remember the guy who called this shit: "Tenderness Soup". It was fun. This house was quite an experience! I don't know single thing that didn't happen in it in some form. It was an island of happiness. I think a lot of people pulled through their hard times thanx to this

house.

**MRR: And how did your bassist come to Moscow?**

SS: When I was in Roston I just said to him that Vasya, our former bass man was no good. Help! That Vasya always hid himself during the show behind the P.A. I think he was the best bass player in "SS" But we had to kick him out. He made me shout in the mic in between the songs "Vasya — plays bass!" The audience would go: "Vasya-a-a!", and where's Vasya? He hides himself somewhere — he had this maniac stage fright. And after the concert we'd be carried with Bitya on the couch and Vasya would come up and say innocently: " So... nice gig, eh?" Of course we didn't just come up to him and say: You're out of the band, but I was the one who had to talk to him on the phone for 45 minutes. Fuck! It was one of the worst things that happened in my life.

MRR: What about Premier-ich?

SS: He quit his married life, left his well paid job, his family, his kids. Now he is considered to be a total shit by his parents, but he's here!

**MRR: Tell me who's not thought of as a shithead among musicians playing punk in Russia?**

SS: Yeah, with all that red-neck metal shit going on everywhere I assume that the more rednecks there are living in a town the more heavy metal they listen to.

**MRR: Do you like any Russian stuff?**

SS: Well I don't like heroism, to shout a newspaper headline in a mic and shit... Eternity, long live R'N'R', Satan, Hell...and all those bands that I've come across in the recent years — they don't have a sort of a legend about them. They can all be distinguished by their social shit. I haven't found a single one about which one could say: "Hey, They've been around for 20 years and nobody even knows if they are black or white, if they have cocks or cunts." I mean, they don't have this thing. All of their stuff is so throwed out at everyone. I think every band should be like a virgin, but if they have such a thing — it is always politics. I'm getting bored and it is all because of revolution in Leningrad. Motherland of revolution to put it short. I don't know why bands from Leningrad sing about Sabres and revolutionary shit. Everytime I come to Leningrad I think "This city sucks!" They've understood that they wouldn't have a music revolution there — "Aurora" has (a battle ship which shot it's fire to make a signal for the revolution to start) been swapped for drink! And what's going to happen — they still don't understand.

**MRR: And what was that show that you've played with "DSK" and some avant-garde artists?**

SS: It was a one-time show. I wouldn't recommend it to watch. For 4 hours we just banged on some sewer pipes. My hands were bleeding from those rusty fucks.

**MRR: Were you that drunk?**

SS: I don't know...I remember fire, lamps, searchlights, grass. Crowds got together to watch what we were doing. It was fun!...

**MRR: Do you smoke pot a lot?**

SS: Oh yes! Vitya says we gotta kill somebody so it would help keep us perhaps from smoking but we're strong heavy people and we need heavy drugs. Besides we use 'em for work.

**MRR: You're working?**

SS: As if to say... we're stimulated. It keeps us going.

**MRR: Why such a name for the band?**

SS: There's that street in Moscow. It's a very funny one — very short. Only one bus stop. It is called "Sailor's Silence", and they've got everything there, that is needed: a prison, two military offices, a children's hospital, the biggest dormitory in Moscow, and a very good department store...

**MRR: Did you have similar influences when you got together?**

SS: No, no, but we grew up all together and listen to the same music now. But we always fight with each other what songs to play and what we shouldn't.

**MRR: You are so popular in the punk scene in Russia. If you ever had a chance, would you go major?**

SS: Of course, but only if they pay a lot I mean we'd just take the money and run away. We love money: Small, medium, little. But...the size doesn't matter, I like the color... Sizes don't matter.

**MRR: Do you pay a lot of attention to lyrics?**

SS: We don't sing about shit — it got tired. Now I'm interested in words only phonetically. If we have a song with Russian lyrics we try so that they wouldn't sound like barbarian ones. I try to make every sentence as short as possible, so when a person listens to the second line he wouldn't forget the first one. Or we repeat the same sentence for 100's of times. There are no politics or social things in lyrics — we're a bit fed up with it. Western bands are one thing — Russians are another. I'll never work for communists. I mean there's a great deal of talented people in Russia, but their tastes are too S-O-V-I-E-T. There are a lot of good bands of course though. I guess about 20 or so. People are wild, the same thing goes for musicians.

**MRR: What do you mean by wild?**

SS: I mean we love people and they love us, but "S.S." is considered to be a fucking crazy band as some put it.

**MRR: How many tape-albums you got now?**

SS: The first one is Tora-Tora-Oss! We recorded in 1988, in 1989 we had 17 Boxes of Pot, then we got two of 'em released in 1990. Recepticals Are Made for Plugs & Soldier's Darkness.

**MRR: Would you like to tour abroad some day?**

SS: Yeah, but I wouldn't like to live there. It's silly to leave Russia. We don't even know how to use their freedoms there... but without any in Russia we know how to create them by ourselves.

**MRR: Are there any western or eastern bands that play similar music?**

SS: Yeah, the guys from Burundi. We even sing in some African languages!

**MRR: What for?**

SS: It's not pretentious. Some sing in English — some sing in Suakhili...

**MRR: Whom would you want to thank or say "fuck you, man!"?**

SS: "Fuck you" is for your stupid government... and a thank you to Hank from "Chudo-Yudo". He is a funny person. I feel great the whole week after I talk to him. Then, what else? I'd like to see red-necks on TV.

**MRR: What was Iggo like for you?**

SS: We toured a lot and now are a bit tired.

The Leningrad group AUKTSION (AUCTION) was the first in the USSR to explore the aesjthetics of homosexuality in their stage performances based on the interplay between two male singers/dancers, Oleg Garkusha and Vova Vesyolkin, but only recently have they voiced their opinions on the continuing suppression of sexual minorities in this country. Here is the interview with Vova Yesyolkin, the initiator of the current campaign to protect the rights of sexual minorities.

**MRR : Please, say a few words about how it all started.**

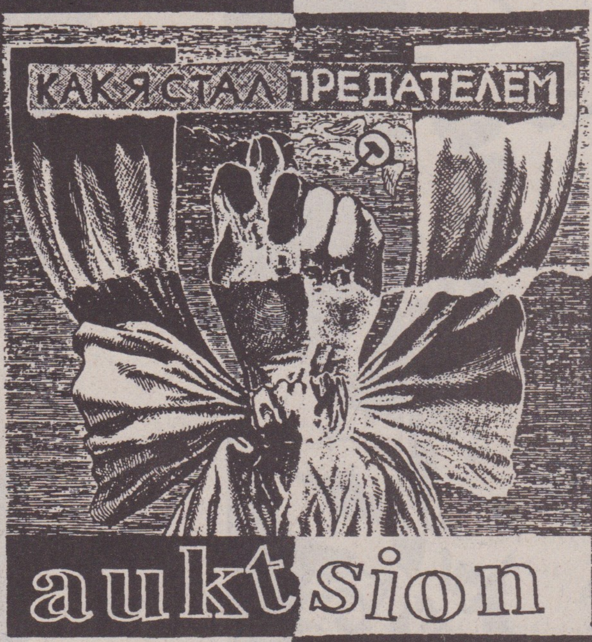
V: We were invited to take part in a Moscow festival organized by Central TV's Programme A that was to be broadcast live on June 20th. It was impossible to get together AUKTSION for this occasion as almost all the musicians were not available, so Kirill Miller (a painter and AUKTSION's conceptual designer) and I decided to present our own project called ORGAN VNUTRENNYKH DEL (Body Of Internal Affairs) with the participation of AUKTSION's showman/vocalist Oleg Garkusha and sax player plus members of a Moscow group BRIGADA S. We said in advance that we were going to perform a song called "Friendship", whose message was to protect the rights of sexual minorities in the USSR, because we supported this democratic cause and felt that it was the right time to do it.

**MRR: What was the reaction of the Central TV's bosses?**

V: When they heard about it, they wanted to ban us from the air but it was too late, and they were afraid that we could ask some groups to boycott their festival destroying the show. So they only asked us to behave ourselves. Still, they spoiled our performance having switched off the camera soon after we had begun. But we had time to make our announcement. On the next week Miller was contacted by Olga Zhuk, the chairperson of the Cultural Initiative and Sexual Minorities Protection Fund. She offered us to work together.

**MRR: What kind of organization is it?**

V: Well, the main objective of the Fund is to support sexual minorities both morally and materially, to help these people to develop their potential creativeness, because considering their secluded way of life, a lack of contact with the world around them it is very difficult for them to live and express themselves. That is, they must know that they have a place where they can come to having no fear to find themselves in a prison or a mental institution. Of course, such an organization must be socially influential, so Olga wants to get together a strong group of supporters including heterosexual people who want to take part in the struggle for this cause. The aim is rather noble, but it was not reached, because our democratically elected Lensoviet (Leningrad city council) refused to register the Fund.



**MRR: Why?**

V: Difficult to say for sure. Olga only said that both the right-wing and the left-wing members of Lensoviet united against the Fund. I suppose that they just don't think of homosexual people as human, they treat them as worthless rubbish, thinking that the Fund is just a pretext for organizing some hangout that will start immediately to spread AIDS.

**MRR: However, not so long ago the TV reported that Lensoviet temporarily stopped the use of Article 121 of the Criminal Code of the USSR, punishing homosexuals with 2 years in prison on the territory of Leningrad.**

V: No, it is not true. As newspaper Smena put it, the Fund was not registered primarily because of this very article that they cannot abolish, that is homosexuality is still a crime. I heard from people in Moscow who are in contact with Academician Kon (a leading Soviet expert in sexology), that lately no homosexual was imprisoned, but I doubt it because one cannot know all such situations on such a large territory as the USSR. As a rule people know about what happens in cultural and industrial centers, but nobody seems to know about provinces. So it is only natural that no homosexual or lesbian will reveal himself or herself now.

**MRR: Still, in Moscow they have a sexual minorities association. What is it like?**

V: It is people around newspaper Tema. However, the situation there is not ideal too. They managed to meet a group of American physicians involved with the cause who had come to Moscow in order to educate people on AIDS, and now Tema's editor is in the States giving lectures and looking for contracts. They have a trust telephone line in Moscow, information service helping homosexual people to meet each other. However, first, it is not very professional, and, secondly, it is simply dangerous. I don't want to say bad things about them, but until the law is abolished, it is only dangerous to create such unions of homosexual people. It is not the time yet.

**MRR: What is the situation with sexual minorities in the USSR in general? Can you evaluate?**

V: I can't say anything definite. I can only judge from some repercussions we get. I reckon that exactly as in any sphere of our life, everything is too bad. Even the most prominent public figures such as Kon are incapable of changing public consciousness. For example, now they are preparing to publish several translated French books on the subject, conducting talks over importation of huge supplys of condoms, some special protectors, there was a broadcast on Leningrad TV on December 1 (International AIDS Day), but still all this is not very serious. Because the problem must be solved on the legal level first. And they again try to deal with consequences, not the origins, which is bad. And the broader public does not think about it much, as it is not a widely spread phenomenon. The trouble is that people tend not to think much generally. The only way is to make very balanced statements from heterosexual people supporting sexual minorities. However, what effect it will have on mass consciousness, no one knows. Besides, there are such punitive bodies as the KGB that have traditionally used homosexuals as well as, say, prostitutes, as informers, and they are unlikely to leave them alone. So everything is dangerous enough.

I should add that nobody seems to be affected much by the tragic fate of Sergey Paradzanov (Georgian movie maker who had been imprisoned several times on charges of homosexuality).

**MRR: Moreover, articles that appeared after his death in 1990 almost totally ignored the true origins of his legal problems.**

V: Some publications only hinted. If you see his movies, you'll understand a lot, where such bright, paradoxical sensitivity comes from. An average heterosexual person is not able to feel nature and human relationship in such a way. It is because he is fixed upon a definite code of behavior, a code of definite norms. Of course, I do not insist now that homosexuality is such a wonderful thing, that everybody should feel themselves as homosexuals do. I don't think so. But such an analyzing look at oneself, like Paradzanov's, is certainly necessary for people. His movies impress people much, including straight people, though they may not think about where is the source of such inspiration. So we've lost such a genius, who had been repressed by the authorities solely because of his sexual inclinations. Few people seem to be bothered about what happened to Korogodsky in Leningrad. Only intellectuals remember that there was such a director in the Young Spectator's Theater, who did such good performances. Most people haven't even heard his name. Generally, the public interest in culture is very low. So it doesn't work. I see that if some of the top pop singers say, "You love me so much, and I am homosexual", it would definitely affect mass consciousness, but I won't mention the names of the homosexual singers I know. It should be done by the singer himself, if he thinks in a similar way. Because when ordinary people make such statements, it still doesn't impress anybody. So it's hard to say what to do. What is clear is that because everything in this country is a mess, everything, including the Constitution, must be revised, it must be revised too.

**MRR: What do you make of the recent statement from Gorbachev who, answering to a deputee's question, agreed that "sex in movies and on TV" must be banned? Do you think it is really so urgent?**

V: It is really ridiculous, as there are so many more serious problems now. They are again busy with idiotic campaigns. We got used to it already. Nobody seems to deal with the origins in this country. Unfortunately, most people are really "aggressively obedient majority", as they say. Crippled people who do not understand that they are crippled and trying to hold the norms they used to, because they are afraid of anything different. So let them play their games.

**MRR: But it is going to have bad consequences.**

V: Surely it is. Of course, no one will legalize prostitution now, no one will legalize erotic movies, or serious erotic literature. The example is a very difficult fate of InfoSPID (InfoAIDS), the only serious official periodical on sex. This publication, very important for many, has to have a very limited circulation. So it basically not available for broader public. Few TV broadcasts also cannot change the situation. It is only good that they have permitted religion. People started to breathe differently. But there's also a notion of sexual freedom, which is a right of every person. One must not cripple people with bans. Anyway, we decided that AUKTSION will speak about these problems because we have a large audience and quite a strong influence on this audience. In several towns we toured lately we provided some information on sexual minorities, explained our position, and so on. The planned concerts of (Sverdlovsk group) NASTYA and AUKTSION in Kuybyshev will be dedicated to the rights of sexual minorities, probably there will be rallies. Now we are going to tour Kiev, there will be something like it there. That is, we can promote things on that small level, because our style of life allows us to do it safely, as we cannot be imprisoned on the grounds of Article 121, though some people think that musicians must be put to prison first.

**MRR: There always has been, say, a component of homosexuality in AUKTSION's show.**

V: On the verge of obscenity, yes. It remains, because it has already become part of our lives, part of our consciousness. Then, the public waits for it. They are afraid of it—large part of them don't like it, but nevertheless watch, because in such a way they educate themselves—though it may sound strange. Now Garkusha and I dropped some too explicit routines, like imitation of male sex, fellatio, and so on. Now it's gone, I do not expose myself much anymore, but still we keep some things.

**MRR: There was a scandal when in 1989. Two big official newspapers accused you of performing striptease and called official bodies to deal with AUKTSION, but failed to achieve anything. Did you have similar confrontations lately?**

V : No, I'm sure that there won't be such conflicts anymore . They don't risk it anymore. But now I am going to clear the situation with our LP on Melodiya label (All Quiet In Baghdad), because we learned that one of the editors got an official reprimand for its sleeve design. Still, they understand that if they ban the record, we will have a chance to make much noise about it. Anyway, there will be noise when people see the record. But it is our principle: rock and eroticism are always connected. Any art form is very erotic.

*The interview was made by Sergey Chernov of RIO fanzine, PO Box 70, Leningrad 192282, USSR.*

# RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews done from test presses, cassettes or CDs.
Staff: (EC) Enrico Cadena, (KC) Ken Coffelt, (HC) Hope Cooney, (CD) Chris Dodge, (HD) Harvey Dent, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH), Michelle Haunold, (MK) Mick Krash, (ML) Mike La Vella, (SQ) Stacie Quijas, (IR) Iraya Robles, (AS) Andrew Spear, (SS) Steve Spinali, (MS) Martin Sprouse, (DW) Daniel Wylie, (MW) Maz Wright, (WW) Wiz Wright, (TY) Tim Yo

### ABOMINOG -"Grotesque Humanity" EP

Not surprisingly, this is wonderfully hellacious grindmetal that is equally as brutal as every other band in the genre. Raw, D.I.Y. death with two tumor-inducing tunes. Grow out your hair, wear shorts and a deathmetal T-shirt, and join the fun. (CD)
(5953 North Tenth St., Arlington, VA 22205)

### ACTIVE MINDS - "Capitalism is a Disease ..." EP

I'm sorry but it's just not my thing. Ten penny production, lifeless drum programming and uninspired arrangements. A tight budget and minimal line-up (two members if I'm not mistaken) may account for some of the more obvious glitches but that's no real excuse. Serious demo tape material. (MW)
(Loony Tunes, Top Flat, 23 The Esplanade, Scarborough, N. Yorks, YO11 2AQ, ENGLAND)

### AGAINST ALL HOPE - "Breaking Through" EP

Crunch guitars, mid-paced, with group shouting and mosh parts. Production is thin. One positive thing about this record is that it epitomizes the do-it-yourself ethic. It's cool that these guys are able to have something out even though their music seems pretty derivative. (MK)
(($3.50 ppd to Round Flat Records, 63 Lennox Ave, Buffalo, NY 14226)

### AMAZING TAILS- "Out" EP

Imagine a punchy harder-edged MR. T EXPERIENCE and you've got AMAZING TAILS. Fast pop-punk with some well done harmonies and breaks. Songs tend to go on just a little long but are well enough constructed that its not a big problem.(MH)
(RM Records, Lantinen Rantakatu 47, 20100 Turku, FINLAND)

### AMENITY - "Chula Vista" EP

Rocking, solid hardcore from this now-defunct San Diego band. This 7" is packed with lots of BLAST, BLACK FLAG-ish protruding, eclectic guitar overdubs! A different version of the previous 7" song "This is our Struggle" is included. The lyrical attack pertains to the personal and social struggle to combat complacency, violence and racism. (MK)
(Battery Records, PO Box 21281, Seattle, WA 98111-3281)

### AMERICAN SOUL SPIDERS - "Maximum Overdrive" LP

From the land that gave us pop goddesses SHONEN KNIFE, these spiders keep playing the STOOGES/KISS/DEAD BOYS formula that is so cool today, but very few bands can actually sound credible. Guess I'm arachnaphobic. (EC)
(In Your Face, PO Box 203, Nottingham, NG1 3RF, ENGLAND)

### AMERCAN STANDARD/CRUCIAL YOUTH - split EP

Included with the new Suburban Voice #30 come two unreleased songs. The AMERICAN STANDARD track sounds similiar to SUPERTOUCH -- rocking med-tempo HC with good production. The CRUCIAL YOUTH track, "Scarred for Life," is decent. There is a buzzsaw noisy quality to it. The straight edge satire is alive and kicking. (MK)
(PO Box 1605, Lynn, MA 01903)

### ANHREFN - "Live" LP

Solid poppy punk in that revitalized late '70s groove. The music is fucking cool but the live recording restricts the full-on appreciation for this apparently excellent band. Great songs and really cool song titles that I can't pronounce. It's all Welsh to me. Almost entirely a must. (KC)
(Incognito Records, Hochfirststr. 23, 7000 Stuttgart 80, GERMANY)

### ANUS THE MENACE - LP

Garage punk ode here complete with jangly guitars. Not simplistic by any means, these guys throw mucho twists & turns to keep us jaded fools in line. Not a bad showing. (WG)
(Flipside)

### APPALACHIAN DEATH RIDE - EP

Sorta Husker Du meets the BEVIS FROND with a little CRAZY HORSE (or is that ELEVENTH DREAM DAY?). In other words, noisy guitars and gruff vocals abound with an endearing low-fi ambience. By far the best tune is "Butterfly" which has extremly BEVIS FROND-ish hooks and guitar lines. The other tunes don't quite hit paydirt in quite the same way but is a-okay nevertheless.(HD)
(Lovehammer Records, PO Box 20073, Columbus, OH 43201)

### ARTICLES OF FAITH - "Core" LP

In my opinion, A.O.F. made some of the best hardcore music to date. This record is a collection of the band's first two 7" EP's, a couple of songs from compilations and several unreleased tracks. The best part of the record (besides making this rare stuff available) is that it proves that some of this band's material is timeless and if released today as inspiring as it was when it first came out. (MS)
(Bitzcore, Reeperbahn 63, 3000 Hamburg 36, GERMANY)

### ASSAULT - "Race to Destruction" EP

This reminds me of something, but I'm not sure what. There are time change kinda breaks, and side one is sorta interesting. Side two is more straightforward hardcore punk, sorta, but isn't as interesting. The whole effect is a high breed of mediocre, sorta .... (KC)
(Staplegun Records, PO Box 867262, Plano, TX 75086-7262)

### B.S.N. - "Guerra Bacterologica" EP

B.S.N. kicks! Here you have another excellent Colombian band. Energetic, extremely political. Lyrics sung fast. Only complaint I have is they need to turn up the guitars and turn down the bass. This EP has the most punk rock authentic packaging you'll ever see, with an amazing cover drawing! (SQ)
(Olimpo Ordoñez, A.A. 9288, Medellin, COLOMBIA)

### BABYLAND - "1991" EP

Two man L.A. band who use samples, high-tech industrio-noise backdrops and an angry hardcore structure to produce a 4-track single of urban-political angst. The overall sound can't help but make me think they're listening a bit too much to the Jourgensen schoolk of recorded music, but they copy-cat well. (AS)
(Flipside Records)

### BAD NEWS! - "Ex-Fluchtversuch" LP

This band plays melodic mid-tempo punk with sung lyrics -- but lacks the urgency of the classic German pop-punk bands; the tuneage, though catchy, lack that crucial element of surprise, that special spark. Even their version of indestructible chesnut "Police and Thieves" comes off sounding old and mushy. (SS)
(Euthanasie Records, Ulrich Glotzenbach, Oberskerstrasse 3, 4630 Bochum 1, GERMANY)

### BEAT HAPPENING - "Dreamy" LP

Easily one of the contenders for best of the year. This full LP is a pleasant surprise for it's consistency and fun. Calvin continues to shine and Heather's songs are mostly her best. Too bad some of this has already seen the light of day. Not to blow too loud of a trumpet or seem redundant but this is highly recommended. (AS)
(Sub Pop)

### BEHERIT - EP

This is a picture disc with a goat's head, pentagram, and other miscellaneous Satanic tripe embedded on it. Four song titles are listed here, all having to do with Satan in one way or another. I slapped this on the turntable in preparation for screaming guitar acrobatics and VENOM-inspired idiocy. Thank God (?) it didn't happen. This is a vicious noise/grind head-on collision with rabid boar vocals barfed thru a CB radio. It sounds good at 33 and 45. Appropriately noisy but stupid. (CD)
(Turbo Music, Quellenweg 37, 7340 Geislingen, GERMANY)

### BIG DRILL CAR/CHEMICAL PEOPLE - "Surrender/Getaway" split 45

Two bands that I never paid that much attention to put out a fine tribute to two of the most influencial bands of the '70s. Don't believe all the hype about the STOOGES, the SEX PISTOLS, and all that. CHEAP TRICK and KISS. That's what it's all about and some of the finest songs are featured here. A fine, fine release. (LH)
(Cruz Records)

### BLACK MARKET BABY - "Baby Takes" LP

What a fucking godsend! Now kids in Europe (and hopefully Stateside as well) can hear and dig on the classic and way out of print BMB tunes. Contains seven songs from the "Senseless Offerings" LP, the cuts from the "Connected" comp (on Limp) and more. Totally amazing, crucial and mandatory. (ML)
(Bitzcore, Reeperbahn 63, 2000 Hamburg 36, W. GERMANY)

### BLISTER - "Stitches" EP

This is a great little record: cool package and two excellent songs from ex-members of CHRIST ON PARADE and others. This has cool bits of sampling, harmonica, great musicianship, excellent lyrics that really fit the intense, heavy, intricate music beneath. Just buy it, basically. (WW)
(Perpetual Productions, 2637 24th St, San Francisco, CA 94110)

# RECORD REVIEWS

**THE BOLSHEVIKS - "Cabbage in Mind" EP**

Very amiable, lighthearted, quirky pop punk stuff with a cover of the EYES/DICKIES "Disneyland" as well as four other songs -- which are a little slower but more serious. The record has a strong Soviet theme running, which may or may not tie in with this issue! It also has great cover art. (WW)
(Dr Strange Records, 41 W. Scott, Long Beach, CA 90805)

**BULLET LAVOLTA - "Every Hungry Rabbit/Sonic Reducer"**

Hard rock/punk tune on the A side, DEAD BOYS cover on the flip. Nothing to do the Stiv for, but decent nonetheless. (TY)
(Glitterhouse Records, GERMANY)

**BULLETS FOR PUSSY - "Hate $^3$ (Part 1 + 2)" EP**

A live show, 3 songs. The title track is a slow garage tune that harkens back to midwest style punk, while the flip contains yet another cover of the WEIRDOS "Life of Crime" plus a painful downer "Coming Down." Raw. (TY)
(Slam Fest Wrecords, PO Box 728, Darlinghurst, NSW 2010, AUSTRALIA)

**BURN - EP**

Weighty hardcore that has a blasting drum and bass pattern that pounds these four tunes. Not straightforward, not a generic Revelation sound ... a good groove. (KG)
(Revelation, PO Box 1454, New Haven, CT 06506-1454)

**CACOFONIA/BLOODSOAKED - split EP**

Well, what do you think I'm going to say? Grab yer straight jacket cuz this mutha is crazy. CACOFONIA has improved in the past year from a blendernoise band to a grindnoise band with distinguishable tunes. The raw energy and maniacal intensity is on target. A bit like a really good PATARENI with pissed-off-Grover vocals. BLOODSOAKED proves that it's about time most of the "big" grind bands threw in the towel and made way for some honest stenchmetal outfits who are more original and 20,000 megatons heavier. A must from Mexico. (CD)
(Miguel Angel Cortes O., Apdo. 17-808, CP 11410 Mex.D.F., MEXICO)

**CHADBOURNE , EUGENE - "Oil of Hate" EP**

Beginning with what sounds like Shirley Temple singing a impromtu war song, EUGENE CHADBOURNE flops into a contemporary version (lyrics commenting on the Gulf Crisis) of COUNTRY JOE AND THE FISH's "Fixin' to Die". The flip is a 1981 live recording of "National Bummer", a harmonic punk ditty that rocks even though the recording quality is low-fi. "Oil of Hate" is an acoustic slap at oil consumers of all kinds. Goofy yet intelligent. (MH)
(Blackjack Records, PO Box 2503, Goleta, CA 93118)

**CHEATER SLICKS - "Chaos/Destination Lonely"**

Yet another single from these prolific scum-sucking cretins. Seems like these guys are out to record a single for every damn foreign label. This German release finds them exuding out blasts of CRAMP-sian blast in a way that Lux & co. would have if they had continued on their trail of destruction that they blazed years ago but has since abandoned. A good thing here! (HD)
(Gift of Life, Wiescherweg 99, 4330 Mulheim, GERMANY)

**THE CHRISBALD 96 - LP**

From the person who participated in such crucial and musical projects as EMBRACE, IGNITION and FAITH comes his first solo LP. The direction is darker, slower and longer than his previous projects but nonetheless is moving and able to retain a consistent drive. It seems odd that there is no lyric sheet for music with such a potent message. Also present are the deep, monotone, trademark Chris Bald vocals. The production is a little distant and musically contains slight folk and rock elements with discordant guitar melodies. This record definitely deserves many listens. (MK)
(Glitterhouse Records, Grüner Weg 25, 3472 Beverungen, W. GERMANY)

**COFFIN BREAK - "Kill the President/Stop Fucking Art"**

Man, what a great single. Of course, I always knew these boys had it in 'em. "Kill the President" is an amusing satire on American life, totally melodic and happening. "Stop Fucking Art" is way "over the top" as we used to say. Awesome. (ML)
(C/Z Records)

**COUNTER PUNCH - "Within Reach" EP**

Fairly standard hardcore that never really strays from the norm. It's alright stuff but there are bands that have been playing this sound for the past five years. Hopefully in time, COUNTER PUNCH will develop their potential. Those who enjoy pigeonholing bands will categorize this as "generic straight edge." (MK)
(Your Future Records, PO Box 62, Dyer, IN 46311)

**CRAWLPAPPY - "Emple Body" EP**

Have heard some good stuff about these guys. They seem to mix a modern HC sound with some post punk influences. Two pretty good songs here with a slight metallic element. (WG)
(PO Box 544, Yonkers, NY 10710)

**CRUNGEHOUSE - EP**

A seven-inch release of kind of heavy-retro garage thunk that's not that original or amazing. Some decent enough guitar punch on both tracks but the muds a bit thick for me on this one. Rhythmically dense but overall not that rewarding. Kramer knob twiddled. (AS)
(5405 Farragut St., Hyattsville, MD 20781)

**DAHL, JEFF - "Ultra Under" LP**

I think I've seen more records by this guy in the last one year than in his previous dozen or so on vinyl. This one is good as usual, good punk, both slow and fast. But can the quality continue at this rate? Dunno. (TY)
(Triple X, PO Box 862529, Los Angeles, CA 90086)

**DAYS OF DECISION - EP**

Dark melodic punk with metal and rock foundations. Similar to SHUDDER TO THINK in the way they combine a '70s progressive rock sound with modern melodic punk. The photocopied lyric sheet is a little difficult to decipher. Vocals flow in a wafting, psychedelic way. There's even a DOORS cover. From Texas. (MK)
(Sutra V Records, 2205 Mediterranean Ave, Arlington, TX 75011)

**DIRTY HANDS - "Lost in Heaven" LP**

Out of France this sounds like it might fall under the 'alternative rock' heading. Though proficient and professional sounding it fails to go anywhere interesting. Maybe what kills it is the pop/rock vocal style which smothers the post-punk guitar and drum combo beneath. Saying that, the cover is mighty effective and the lyrics interesting in a poetic sort of way. (WW)
(Black and Noir, 4 Rue Valdemaine, 49100 Angers, FRANCE)

**DISSENT - "Expression" EP**

All I can say is it's a damn shame they broke up when they did, cuz it's one hellish good record. More of a TH'INBRED 'progressive' route than anything else. Stop on a dime jazzness with no concession to dynamism, pace or pump. Totally right on, obligatory even. (MW)
(Amity Records, PO Box 1013, Olympia, WA 98507-1013)

**DOWNY MILDEW - EP**

"Cool Nights" is a lightweight nothing pop tune. The flip contains a duo/trio of covers. First off is DIONNE WARWICK's "Walk On By", again wimpy and boring. But then comes a simultaneous rendition of "Leaving On A Jet Plane" (female vocals) and The VELVETS' "Sunday Morning" (male vocals), an innovative idea that really works. Makes it worth wading through the other crap. (TY)
(Triple X, PO Box 862529, Los Angeles, CA 90086)

**DRUNKS WITH GUNS - EP**

Looks like Stan Seitrich, who apparently has rights to this name, has attained new heights of silliness (more so than his other band the STRANGULATED BEATOFFS) by finding what sounds like a twelve year old girl to be the lead singer. The band still clangs away noisily but is actually appearing to be playing together and recorded cleanly too (never happened with the old DWG's). Also the old DWG tune "Zombie" is re-recorded in this way. And you know what? It be damn idiotic! (HD)
(Glitterhouse, Gruner Weg 25, 3472, Beierugen, W. GERMANY)

**DUM DUM BOYS - EP**

The latest from Mystic is a bit atypical, more in the garage vein than SoCal hardcore. Four songs, most decnt mid-tempo rockers. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

**DUN-DELION - "Moikko Ja Kauusikulmaita" EP**

Oh man, these guys are excellent. Vocals are stenchcore with a twisted fast rock, punk sound. Killer bass lines. The Finnish language is fucking amazing! I definitely recommend this EP. (SQ)
(Risto Eronen, PO Box 139, 57101 Savoniinna, FINLAND)

**ELECTRIC BLUE PEGGY SUE AND THE REVOLUTIONIONS FROM MARS - "Collectionion" LP**

This is a collection of different recordings made between 1986 and '88. The band is from Finland (screaming singer? You bet!) and are pretty basic punk rock with an organ that actually seems to add something to the overall sound. Not bad, hope this makes them rich. (ML)
(Gift of Life Through Fire Engine, Wiescher Weg 99, 4330 Mulheim/Ruhr, GERMANY)

**ERCHINT - EP**

An innovative indie punk/metal thing here. This definitely has the slow/midtempo crunchmetal thing down, complete with power and some catchiness, worth a gander. (WG)
(Split, 2103 Lamargo Rd., Louisville, KY 40207)

# RECORD REVIEWS

**ENDPOINT - "In a Time of Hate" LP**

Conventional, straightforward hardcore with straightedge leanings. A slight heavy metal influence is present. The production is good and the songs are pretty powerful but the layout, artwork, photographs, lyrics and music all seem too common. There are so many bands that look and sound so similar. I truly hope that these bands are simcere and are not just trying to partake in a fashion movement. (MK)

(Conversion Records, 26861 Trabuco Rd, Suite E-143, Mission Viejo, CA 92691)

**THE EX - "Slimy Toad/Jake's Cake"**

This is the first in a series of six 7"s that will be released this year. Each record will be centered around a theme and comes with some type of special packaging. This one supports the band's always intruiging sound of powerful rhythms, lots of noise, catchy simple guitar, and memorable ranting vocals. It amazes me how this Dutch band can still make such great music after being together for over 10 years. It's good to know that there's more to come. (MS)

(Ex Records, Box 4, 52 Call Lane, Leeds LS1 6DT, ENGLAND)

**EYE FOR AN EYE - "Omega Drone" EP**

Powerful sound with heavy, strong drums and chunky, rhythmic bass and guitar. Interesting and ear-challenging breaks that use neat chord combinations -- which keeps EYE FOR AN EYE out of the common NY-sounding mosh category. My question: Is "having tofu" the vegan counterpart to "having some kind of beef"? (KG)

(Blackout Records, PO Box 544, Yonkers, NY 10710)

**FIRECLOWN - "Junkie" EP**

It could be a lot worse, but unfortunately this single falls prey to every NW/Sub Pop cliche. Everything down to the songs, artwork, production, attitude... the whole works. Out of Seattle, this is for folks who can't seem to get enough of that vintage '88 style groove. (AS)

(New Rage Records, Box 85571, Seattle, WA 98148)

**FLATUS - "Walk My Way" EP**

Three catchy tunes on this slab o' vinyl. Upbeat and pretty memorable with some fancy guitar playing. Silly cover and kinda nothing lyrics. May not change the world but it sure sounds pretty. Right now, that's good enough for me. (LH)

(15 Lawrence St., Hamburg, NJ 07419)

**FLIPPER - "Some Day/Distant Illusion"**

Yep, they're back -- or at least 3 of the 4 are. The A side purges ghosts from the past, while the flip moves on to tackle today's and tomorrow's horrors. They sound as powerful and painful as ever in all their glorious positive negativity, committed, intelligent and wreckless as ever. Nice package too. (TY)

(Subterranean, PO Box 2530, Berkeley, CA 94702)

**THE FUMES - "Ways to Enjoy Life" EP**

Four punchy tracks in a good old back to basics punk style. This probably sounds like a bunch of early U.S. bands but nothing specific springs to mind. Maybe like the PINK LINCOLNS with a tad less snot. Along with the cool cover design this surely gets the thumbs up. No lyric sheet though. (WW)

(Empty Records, PO Box 12034, Seattle, WA 98102)

**GARGOYLES - EP**

This is the 3rd release from these Bay Area rockers who have a very large following. Now this is a pretty hot little number with their rocken retro sound and those IGGY sounding vocals. Lisa and Julia really rock their best on this one. This is really great, pick it up fast and if you don't have the cash steal it. (HC)

(Sympathy Records, 4901 Virginia Ave, Long Beach, CA 90805)

**GIBBED - "Eternal Life" flexi**

Spontaneous human combustion is the method and GIBBED is the weapon. Being nothing less than lethal, this Japanese 4-piece is a combo that puts many an Earache band to shame. Face-crushing, asbestos-burning, throaty speed-death with horrifyingly wonderful gravel production. To quote the Rave Records ads: "Fuck that weak shit." GIBBED is the real deal. Only a severe brain tumor would be an acceptable excuse not to purchase this. (CD)

(Sound Of Burial c/o MCR Co, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

**GLAMOUR GHOULS - "Top Of The World, Ma!" 12"**

If you disregard the cover with those "rocker"/hairspray photos of the band "in action" and listen to the songs, they still sound like they're bored and under contractual obligation to sound like GUNS 'N ROSES. Okay, okay, only some of them do (I mean, another "Summertime Blues" cover?). The other half has a bit more energy, with a competent try for the NY CBGB's '77/'80s pop-punk thing that doesn't get beyond good rehash. Ah well. (IR)

(Incognito Records c/o Bernd Schmidt, Hochfirstr 23, 7000 Stuttgart 80, GERMANY)

**GOD & TEXAS - "Industry Standard" LP**

With a little polish, these guys can (and probably will) become a big deal with their rough HUSKER DU/DINOSAUR JR sound. The overall finished product is raw, but I can imagine major success for this band, with a little "smoothening out." (WG)

(Lovehammer, PO Box 10073, Columbus, OH 43201)

**GREAT WHYTE LYIN' SNAKE - "Peace. Are You..." 45**

Once again the classic Barry McGuire song "Eve of Destruction" makes its way to vinyl, this time with more of a rock format that can't hold a light to the DICKIES' version. The flip is a horrifying metal wank-off number that is so cheesy it has to be a parody. (MH)

(Highly Collectable Records, PO Box 27532, Providence, RI 02907)

**GREEN PEACE - EP**

Speedy thrash. Tight, simple, and memorable. Sounds like early OUTO with less gruff vocals. Only two songs. Hopefully more is on the way. Comes on a red vinyl flexi with a poster. (CD)

(Asia Records, JAPAN)

**GUALAG -" In The Showyard"LP**

Cryptically poetic lyrics about life comprise the basis of the third release for this Greek band. Sounding somewhat like a harder edged FUGAZI, GULAG uses ringing guitars, melodic choruses and interplay between bass and drums to convey their angst. Best of all everything is in both Greek and English. Worth checking out. (MH)

(Lazy Dog Records, Exadactilou 5A, 54635 Thesaloniki, GREECE)

**H.H.H. - "A Por Ellos.." LP**

I have seen God...and he is Spanish! This is a dang incredible deluge of unrelenting hyperthrash combining the fury of the NEOS with the unforgiving pace of LARM. Twenty seven ear-blisterings in all. Something to write home about. (CD)

(Fobia, Apdo. 46443, 28080 Madrid, SPAIN)

**H.P. ZINKER - LP**

Big vinyl 3 songs. Good sounding recording and tight band though rather long-winded. Vocals aren't too strong but gets my vote for best album cover. (DW)

(Roughneck Records, c/o Fire Records, Suite 712, 611 Broadway, NYC, NY 10012)

**HEILAND SOLO - LP**

Austrian guitarist with a partial studio only release that picks up where European hardcore lets up. This is high-tech guitar dominated punk that is fairly tight and dense sounding for one man with two guitars. This doesn't expand enough for me but definitely is more complex than I'd expected. Side two peters out a bit with a long remix. Austria's answer to Mark Edwards? (AS)

(Sacro Egoismo c/o Tiberju Scheleing 39124, 1040 Vienna, AUSTRIA)

**HOLE - "Dicknail/Burnblack"**

Your standard NEIL YOUNG vs. MUDHONEY and THE MELVINS post-this, pre-that. You know like SONIC YOUTH meets NIRVANA meets JOAN JETT on acid meets ... (ML)

(Sub Pop)

**HOLLOW HEYDAY - "Verge" EP**

This combines two new cuts with their first single on the b-side. This Cambridge, MA trio "prog"-ress a tad too close to predictable lines yet somehow manage to sound discordant and jarring enough to get a partial thumbs up. The cross mixture of early 80's vocals and late 80's guitar crank should make fans outside of "college rock" take notice. (AS)

(Tantrum Records, PO Box 657, Cambridge, MA 02238)

**HULLABALOO - "Lubritorium" LP**

Boston area metal-sledgehammer rock that should satisfy any fan's need for a quick WHITE ZOMBIE fix. Generic metal riffs coupled with weak songs makes this unbearable. Nada aqui para mi. (AS)

(C/Z Records)

**HUMORGOD - "Amber/Seaweed Eyes"**

From the land of TAD comes HUMORGOD. If this is their first release (I believe it is) then it's pretty impressive stuff. Solid and sounding like a cross between the Northwest thing and SQUIRREL BAIT (with a singer that brings Dale of STEELPOLE to mind). This isn't changing the world, but hey, who is these days? Keep up the good work. (ML)

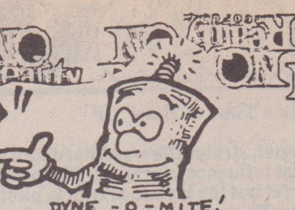
(Beut Records, PO Box 1695, Boise, ID 83701)

**ICKY BOYFRIENDS - EP**

Classic lewd inept garage punk. Haven't heard something this bad/good in years. These guys make HALF JAPANESE and DOC DART sound slick. (TY)

(16 Sycamore St, San Francisco, CA 90087)

NEW! **G-WHIZ** Crewneck 7" EP



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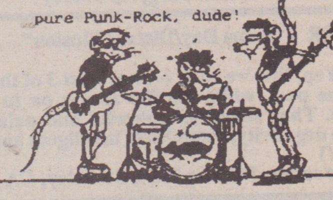

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# RECORD REVIEWS

**I.R.A. - "Atentado Terrorista" EP**

I.R.A. is a seriously unique, high-energy, political hardcore band. Extremely clean, all their songs are sung in Spanish. It's fucking raw, and you can listen to it over and over again. Personally, I think that these Colombian bands are coming out with some of the best hardcore. (SQ)
(Jose Juan P, A.A. 49190, Medellin, COLOMBIA)

**ICKY JOEY - "Pooh" LP**

First full length LP from this Seattle group. Over a full album, this gets too close to MUDHONEY to be taken seriously. If you liked their single or again are trying to seek out all that is NW grunge/pop/etc. (AS)
(C/Z Records)

**IDENTITY - EP**

Mid-tempo punk from Sweden. Raw guitar blasts with melodic vocals over basic drum rhythms. The lyrics tend to be a bit one dimensional, but that can be attributed to the fact that they're singing in English. Definitely worth seeking out. (MH)
(B-core c/o Jordi, Apdo. Co. 35221, 08080 Barcelona, SPAIN)

**IDENTITY - "Yeah, About Time Too" LP**

Kind of a HARD ONS/SCREECHING WEASEL pop fiesta. Lyrics don't seem too high on the agenda (sap city) though there's a snotty glee to the sleeve design and danceable swing to the tunes. Like it lots. (MW)
(Damaged Goods, PO Box 671, London, E17 6HR, ENGLAND)

**IN CROWD - "Sal: A Rock Opera" EP**

Bassorama ... oops, wrong speed! That's better. I'd say these chaps sat a few semesters at the BUZZCOCKS school of vocal harmonies, and passed with flying colours. Though that instrumental finale really has something too. They play, they sing but do they dance? (MW)
(Tragic Life Records, PO Box 060623, Staten Island, NY 10306)

**INCANTATION - "Entrantment of Evil" EP**

Due to alleged problems with the label this was originally released on, this mega-dose of migraine metal is more accessable to death devotees now with its issue on a new joint label. Murky, swampmetalthrash that sticks to your innards, stage dives off of your aorta, and plays Parcheesi on your kidney stones. Deadly mayhem from the school of gravel gargling manic speedcore. (CD)
(Relapse Records/Rotten Records)

**INSIDE OUT - "No Spiritual Surrender" EP**

From what I've heard, INSIDE OUT is no longer functioning as a bad, but the documentation of the actualization of hardcore that these songs serves is awe inspiring! This 7" taps into the ideal potential of hardcore music and attitude (for lyrical content and song structure if not for choice of record label and distribution). Pounding guitar chords crunch in driven fervor while heartfelt vocals cry out with conviction and direction. These are hardcore anthems for the '90s. This is a 7" that demands more than just description -- it demands reaction. (MK)
(Revelation Records, PO Box 1454, New Haven, CT 06506-1454)

**KING KRAB - "Harmony in Defeat" LP**

A Northwestern band sounding like they want to follow in the footsteps of the SCREAMING TREES but even failing to do that due to weak material. The singer's got a real swarmy "la-la-la" quality that I dislike and for the heck of me I cannot find a strong hook or melody line anywhere. Some real ill-used studio effect and clumsy song passages too. Bad qualities for a band that wants to sound as professional as they do. (HD)
(Historia, PO Box 300149, D-4600, Dortmund 30, GERMANY)

**LAST GASP - "Happily Ever After" EP**

For the most part, LAST GASP have that great moshable, aggressive NAPALM DEATH sound with a fucking excellent drummer! The big disappointment was the derogatory use of the word "faggot." Come on, guys! (SQ)
(FTM, PO Box 886, Seattle, WA 98111-0886)

**LOUDSPEAKER - "Pray" EP**

"Pray" is a thumping dirger that gets a tad repetitive, while the B-side "Pulp" is an off-kilter number with complimentary guitar work. The band's from New York, the label's from L.A. (WG)
(Sympathy)

**LOVESLUG - "Coyote Date/Quest for Fire"**

That's teaching GUNS 'N ROSES a lesson! "Coyote Date" seems to be Tony and the boys' shot (poke?) at "Big Rock", at least lyrically, which is cool by me (and probably Walter). "Quest for Fire" is also pretty straightforward 'keeping the GREEN RIVER type o thing alive'-core and god bless 'em for that. For the one millionth time -- when are you guys touring the States?!? (ML)
(Glitterhouse, Gruner Weg 25, 3472 Beverungen, GERMANY)

**MAD MONSTER PARTY - "Ten Lovers" LP**

At times so laid back it's well nigh horizontal at others more definable hard driving punk. Rhythmic patterns and guitar breaks take all kinds of odd directions, not totally unlike the OFFSPRING here and there. They also go for the muffled vocal effects, which lend a certain atmosphere. Hell, I don't know. I like it but can't pin down why. (MW)
(Black and Noir, 4 Rue Valdemaine, 49100 Angers, FRANCE)

**MASTER - LP**

I've seen folks wearing MASTER T-shirts for a couple years, but now finally I can peruse the 1st slab from this ever elusive ensemble. Based in Chicago, this trio of Jack La Lanne devotees is supposedly one of the "forerunners" of thrashmetal. Intense outfits in the NAPALM DEATH vein owe credit to monsters like MASTER and REPULSION for their influence. For this reason alone, grind nuts should give this attention. It's not so extreme by today's standards, but it stands on its own as a hefty deathrash document. (CD)
(Nuclear Blast, GERMANY)

**MEANIES - "Lyin" EP**

The stinging, slashing mid-tempo punk on the title track is abetted by great screaming vocals -- a terrific track. It's hard to believe, but that the two songs on the flip are even better, having the added benefit of memorable hooks -- especially on the spunky "Meanie Twist." A limited edition, and mandatory. (SS)
(Au Go Go, AUSTRALIA)

**MENACE DEMENT - "Naima/Small Time"**

Slowish, angst-ridden grunge femme stuff that (naturally) brings to mind the musical antics of BABES IN TOYLAND. MENACE DEMENT don't quite whoop it up to the degree that BIT does, they seem to be more deliberate with a poetic bent. They appear to be a band with solid intentions but ultimately fail to generate interest due to any riveting musical ideas. (HD)
(Lungcast/Vermiform, PO Box 1145, Cooper Station, NY, NY 10276)

**MISERY - "Children Of War" EP**

Everytime I hear a new MISERY release, the same thing pops into my head, "Why does any other band bother trying?", because MISERY is the final word in "heavy"! No need to elaborate. I feel nothing but pity for the poor, unfortunate soul who hasn't experienced this four-man steamroller. If you need any further info, look in the encyclopedia under "Power". (CD)
(PO Box 251, Millersville, PA 17551)

**MONKS OF SCIENCE - "I'm a Doctor ... Not an Escalator!" LP**

Another in the new batch of melodic English bands and baring similarities to more established acts such as HDQ and VISIONS OF CHANGE. It's very tuneful, varied pop core with lots of 'sung' vocal arrangements and some catchy guitar playing. Although the cover's weak and there's a familiar U.S. sound it's definitely worth your attention. (WW)
(In Your Face, PO Box 203, Nottingham, NG1 3RF, UK)

**MONSULA - "Structure" LP**

Inward looking stuff, heavy on atmosphere and richly layered chugs, whoas and rat-a-tats. I've been trying to resist the temptation but 'emo' most certainly hits the mark. Which must be a first for Lookout ... East Coast meets West that is. A choice blend, and an apt title. (MW)
(Lookout, PO Box 11374, Berkeley, CA 94701)

**MORPHIUS - "More For Us" EP**

You're kidding, these guys are from Seattle? A little punk a little metal and 4 songs about everything from beer and girls to girls and drugs. Sounds like fun dudes, keep us posted. (DW)
(Morphius, PO Box 46166, Seattle, WA 98146)

**MORTAL TERROR/AURAL CORPSE - split LP**

Not much to elaborate on here. MORTAL TERROR plays basic noisy punk that's good but nothing to lose your cookies about. AURAL CORPSE croaks eighteen noisecore attempts which are out of tune and get very old very quickly. If nothing else, there's a good quantity of music for your hard earned dollar. (CD)
(Loony Tunes Records, Top Flat, 23 The Esplanade, Scarborough, N. Yorks, Y011 2AQ, ENGLAND)

**MOTUS VITA EST - "Cogito Aude" LP**

There are places where hardcore has not bit it yet as something dissenting, and you can tell after listening to this, one of them is Yugoslavia, yes indeed.... That being the essence of this LP, there are some HC-styled songs that are really good on here, as well as some almosts. When they stop forcing themselves into the generic and veer off into trying grunge/fast/tense stuff, it gets better. No lyrics enclosed but titles seem political ("DemoKracija"). Effective graphics. For the anti-U.N. in you. (IR)
(Sacro Egoismo Records c/o Tiberiju Schelleing, 39/24 1040 Wien, AUSTRIA)

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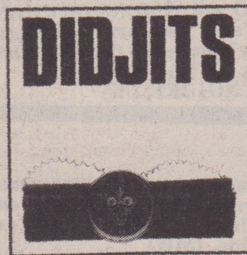

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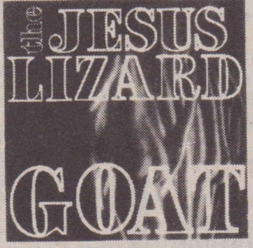
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# RECORD REVIEWS

**NAUGHTY WOMEN - EP**

This seems pretty good. It's upper-tempo hardcore. Not wthout power. About death/suicide/abortion/stuff lyrically. Not at all bad. Upwardly. (KC)
(Naughty Music, PO Box 170501, San Francisco, CA 94117)

**NECRACEDIA - "Let's Kill The Neighbors!" EP**

A great little EP here -- their 3rd, and it gets better each time -- combines the energy and lyrical quality of early AOF with a bit of early ASEXUALS flavor. Keep it up! (TY)
(310 Craft Ave., Pittsburgh, PA 15213)

**NEGAZIONE - "100%" LP**

Mostly grooving in a mid- to fast-speed punk/HC style, these veterans have an engaging LP here. They've stripped down their firmer high-voltage thrash to incorporate cool choruses, largely swapped Italian for English lyrics -- but have also lost just a tinge of the thickness I've always prized in their work. Still, above average. (SS)
(Flying Records, Via R. Ruggiero, 16/D - 80125 Napoli, ITALY)

**NERVOUS CHRISTIANS - "Sink" double EP**

Well alright. Pretty cool merge of punk rock styles (as in '77 meets '88-'89). One song even sez "Fuck you" in it. Seriously, this has ex-WIPERS and WEHRMACHT members and is worth picking up. (ML)
(Audio Adict Records, PO Box 8513, Portland, OR 97207)

**NOISE DISTRACTION - "Agitate Power" EP**

A power thrash feast for the lobes. Tight, stop-n-go, sing along mayhem that puts many U.S. thrashers to shame. Seven highly skankable tunes. How they got such a meaty sound from a flexi, I'll never know. (CD)
(no address, JAPAN)

**LAST LAUGH - "Nothing to Hate But Hate Itself" EP**

Good hardcore here. The style is reminiscent of The Crew-era 7 SECONDS, but is a little better and a bit more interesting. Typical personal lyrics dealing with social-type things. It's green, too. Upper division mediocre. (KC)
(Outreach Records, PO Box 943, Kalamazoo, MI 49005)

**LES THUGS/UPTOWN BONES - split 45**

LES THUGS hit overdrive in a downbeat fuzz-pop mode. Minor chords, melancholia and the like. America's UPTOWN BONES take a somewhat skewed look at life. Hollow 60's production, repetitive guitar loops, trombones (at least I think that's what they are) and one manic depressive team leader. More manic than depressive I hasten to add. An unusual coupling, though one that works. (MW)
(Black and Noir, 4 Rue Valdemaine, 49100 Angers, FRANCE)

**LOGJAM - "Chickenshit" LP**

Eight songs here ranging from hardcore and punk funk to a more chunky metallic sound, with a few other styles peppered throughout. Therefore your typical 'progressive' hardcore. Actually it's pretty enjoyable, though the lyrics seem a little naive in places ("why is there so much fighting?") and the graphically correct cover maybe promises too much. Cool sticker though. (WW)
(Ironclad Records, PO Box 7762, Rapid City, SD 57709)

**THE LOOKOUTS - "IV" EP**

Out of control NorCal patriotism once again. Actually the whole thing comes off as one big cartoony bunfight, smashing artwork from the raw recruits and swift rambunctious tunes to set the pace. Guitar action from GREEN DAY's head honcho (when in doubt call in the pros, eh?!) and multiple songwriting credits gives the well worn formula a fresh faced perspective. Buy it for the glam rock insert, if nothing else. (MW)
(Lookout, PO Box 11374, Berkeley, CA 94701)

**LOVESLUG - "Coyote Date/Quest for Fire"**

That's teaching GUNS 'N ROSES a lesson! "Coyote Date" seems to be Tony and the boys' shot (poke?) at "Big Rock", at least lyrically, which is cool by me (and probably Walter). "Quest for Fire" is also pretty straightforward 'keeping the GREEN RIVER type o thing alive'-core and god bless 'em for that. For the one millionth time -- when are you guys touring the States?!? (ML)
(Glitterhouse, Gruner Weg 25, 3472 Beverungen, GERMANY)

**ONIONHOUSE - EP**

Melodic late HUSKER DU sounding tunes seep from the speakers when ya play this. Good sound, strong songs, so I'm soing to give this the nod to those who might dig something in that vein. The B side gets a bit tedious, but still... I like it. (KC)
(Final Notice Records, PO Box 1457, Station A Vancouver, BC, V6C2P7 CANADA)

**PBR STREETGANG - "Get Down/Come Alive for Me"**

"Get Down" is an pleasant, predictable punk anthem with echoes of a positive punk style, and a terrific vocal chorus; the flip is insipid, "sensitive" emo-crap. The label brings back good memories even if these songs largely don't. (SS)
(Good Vibrations, 121 Great Victoria St., Belfast, N. IRELAND)

**AL PERRY AND THE CATTLE - "Good 'n' Bitter" EP**

Superfuzzed-reverb laden twangy catchy tunes once again from this never-ending band. "Good Life" is a slower tune with goofy lyrics but hooks aplenty. "Bitter Pill" picks up the pace with a country-punk sound that is the CATTLE trademark. (MH)
(ERL Records, 418 Madison Ave., Albany, NY 12210)

**PIGMY LOVE CIRCUS - "Beat On The Brat/Mick Jagger Killed Brian Jones"**

A hard rock version of the RAMONES? While the lyrics on both songs are funny, the music is just cliché 70's rock influenced stuff, and that's not so funny. (TY)
(Triple X, PO Box 862529, Los Angeles, CA 90086)

**PINK SLIP DADDY - "Antidisestablishmentarianism" LP**

PSD manages to recycle all those tired punk and HC cliches so they somehow sound fresh. "Teenage Rage" is a snappin' punch of R'n'B punk, like the SAINTS on uppers; "Transistor Radio" is a fun freakout in the spirit of "Surfin' Bird"; "King of Love" is sharp rockabilly...you get the idea. The quality varies, but the highlights make this a getter. (SS)
(Apex, 611 Cedar Ave., Collingswood, NJ 08108)

**PLAGUE - "Chain Sawing Massacre" LP**

HC all the way, dude. Undeviating in its spewing of speedy force. Fairly unintelligible lyrics, but there's a readable words sheet included. Not for those with high cholesterol. (KG)
(Punish Records, Profilvägen 18A, k.v., S-612 00 Finspang, SWEDEN)

**THE PLOT - "Thickens" LP**

Strong atonal female vocals are the most striking aspect of this record that otherwise focuses on progressive post-punk rock. Guitar noodling, quirky rhythm changes and strange little noises provide the backdrop to lyrics mostly about relationships. (MH)
(De Konkurrent, PO Box 14598, 1001 Lb Amsterdam, HOLLAND)

**POJAT - LP**

First of all, I haven't got a fuckin' clue as to what the lyrics are about (not in English ya see). Hey, this is pretty darn catchy music. Lots of upbeat poppy punk sorta mixing a cleaner BUZZCOCKS with TIJUANA IN BLUE. Eighteen songs on this sucker and they're all pretty good. (LH)
(Ayshire Records, Sonova Beach, Pl. 785, 33101 Tampere, FINLAND)

**PSYCHO - "Riches and Fame" 10"**

Still toughing it out after 8 years, PSYCHO slams down a 10" slab proving to be their finest yet. With five previous releases and a half-billion compilation appearances under their collective belt, these Bostonian blurrmasters of disaster kick out some of the fastest wax in their history. Sonic disturbances musically equivalent to a worldwide typhoon. This psychotic platter is also a pic disc, so as your head reels from aural hammering, you'll witness this trio's ugly mugs spinning in circles. A thrash fanatic's wet dream. (CD)
(Ax/ction Records, PO Box 623, Kendall Sq., Cambridge, MA 02142)

**RADICTS -"Cruel Times/Rich And Dirty"**

Oh Lord I think I've found paradise. Good old fashioned punk rips out of this two song single. Tons of melody and fast buzzsaw guitars on "Cruel Times" while "Rich and Dirty" is a slowed down powerchord-heavy tune reminiscent of SHAM 69. This reaffirms my faith in punk. Alright! (MH)
(Squat or Rot, PO Box 20012 Tompkins Square Station, New York, NY 10009)

**REIN SANCTION - "Creel/Willowsbranch"**

A band from Florida produced by Kramer, on SUB POP? This is precious noisy stuff with a distincly studied DINOSAUR JR.-like languidness to it. Sure, it's got guitars turned up to ten wah-wah and all, but its just devoid of passion without new angles or ideas to make up the deficit. A band that seems eager to press all the right buttons but in the end just fails to connect. (HD)
(Sub Pop, PO Box 20645, Seattle, WA, 98102)

**RELEASE - "No Longer 1988-1990" EP**

This dips into HC-SE generica -- redundant power chords with just not enough to keep the listener on her toes. The power could be there ... but ... (KG)
(Inner Journey Records, PO Box 10384, Wilmington, DE 19850-0384)

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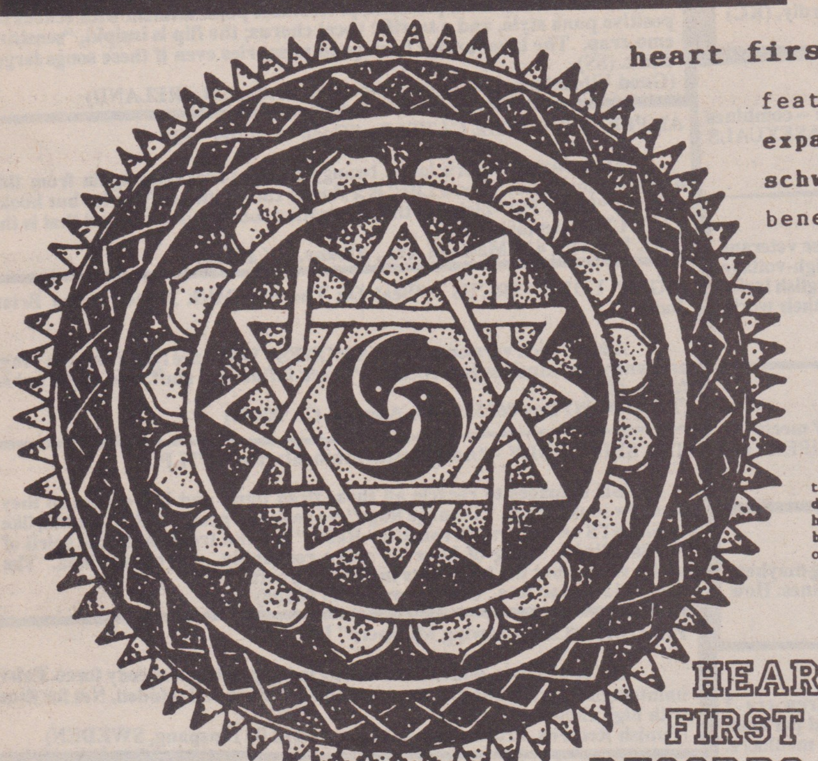

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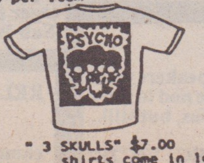

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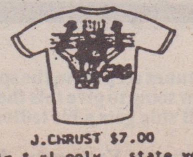

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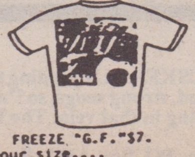

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# RECORD REVIEWS

**ROCKET FROM THE CRYPT - "Paint As A Fragrance" LP**

This is a pretty interesting concept for a record. You hear a lot of good & bad stuff. They have a heavy retro sound with NIRVANA vocals and then switch into some Joe Jackson lounge band with some surfer babe on backing vocals. At times they sound like early BLAST! meets the late GO GO'S so if you think you could enjoy it buy it. (HC)
(Cargo Records)

**ROLLING SCABS - "Live At Gilman Street Project" EP**

Long before OLD SKULL, Giuliano and friends from BOMB were presenting kiddie punk. Offhand garage music and almost ad lib lyrics from a fertile-minded zany added up to lots of fun, such as "I Hate My Teacher," "My Mom Smokes Dope," etc. Sadly, Giuliano recently died at the ripe age of 15 while playing on elevators. Enjoy this raw slab. (TY)
(Tension Holding Co., PO Box 1210, San Francisco, CA 94101)

**ROSE ROSE - "Liquidation" LP**

Real good Japanese hardcore. Drums rip! Guitar is a little on the metal side. Kick ass vocals, violent lyrics. Good album. (SQ)
(In Your Face, PO Box 203, Nottingham NG1 3RF, ENGLAND)

**S.D.O. - "Cuando Ruge La Marabunta" LP**

I still don't understand what this band is really about, but they seem pretty kooky in a good sense. Punk and HC in a sing-along vein. Fun after a while. Thrash with harmony (a novel idea). "El Incredible Hulk" rules. Bien! (CD)
(Potencial Hardcore, Aptdo. 52.059, 28080 Madrid, SPAIN)

**SANITY ASSASSINS - EP**

4 songs of mid-tempo grungy garage punk. Somewhat raw production makes it sound like it was really recorded in a garage. Not 2 bad and the drummer sings. (DW)
(Re-Core-ds Jägeerstr. 19, 3150 Peine, GERMANY)

**SAY NO MORE - EP**

Five strong HC/SE-style-y tunes by this Omaha, NE band. Good lyrics, mostly confronting person politics and interaction. (KG)
(Outback c/o Craig Chapman, 5255 Crane Rd, W. Melbourne, FL 32904)

**SCHERZO - EP**

The next in the new wave of west coast bands such as JAWBREAKER, SAMIAM and MONSULA to tap into the powerful melodic sound. This release really illustrates the diversity of Lookout. This 7" is loaded with powerful guitar rhythms and catchy melodies. The anthemic energy of "Never" is the climax of this strong 7". Check this out, and check these guys when they go on tour this summer! (MK)
(Lookout Records, PO Box 11374, Berkeley, CA 94701)

**SEVEN SIOUX - "7 Inch 12" EP**

Sloppy, mid-tempo hoopla with the dual male/female vocal set up and kitchen implement drum sound. The first track's got the Lou Reed twang going while the two remainders stick with the Euro hardcore machine. Yes, yes, yes. (MW)
(Pfarrplatz 10A, 4020 Linz, AUSTRIA)

**SLEEP - "Cat and Mouse" LP**

Strong and very singable mid-paced HC/post-punk. Lots of breaks (not like stop-starts; more like different beats added) that keep the ear listening. If you're into MONSULA, VERBAL ASSAULT or the LEMONHEADS, give this chunk a taste. (KG)
(Meantime Records, 11 Salutation Rd, Darlington, Co. Durham, DL3 8JN UK)

**SLUG - EP**

Definitely one of the coolest things to come out of LA in ages. Really heavy (two basses, two guitars, sheet metal) but the tunes have a strong melody, in other words it's not 'lost in art'. For anyone who digs HELMET or COP SHOOT COP. Great sleeve, great Steve. (ML)
(Magnatone, PO Box 2576, El Segundo, CA 90245)

**SNAIR - "Stay Home" LP**

Early punk sound a la DEAD BOYS, STOOGES, RAMONES, etc. The good production and simple pounding music are a great combo, basic and intense. Lots of Gulf references which leads me to think there are ex-GI's in the band, and the song "International Integrity" is a classic. A keeper! (TY)
(XLX Productions, 8023 Sunset Blvd #973, Los Angeles, CA 90046)

**SOUND BITE HORSE - EP**

This 7" is a really neat thing -- you can't buy it because they give it away for free and their reasons are very good. I have to respect them for that. They sound a lot like typical New York HC with a slight touch of early D.O.A. This is an OK record if you like hardcore punk. (HC)
([516]366-0306, Sound Bite Horse)

**SPINOUT - "Glorious You" EP**

This EP is chock-full of fun punky trash with the predictable retarded themes. Some of the material was recorded in a bedroom, and has a great garage ambiance that makes this thickly recorded, guitar-rock EP shine. Well above average. (SS)
(Delicious Vinyl, 6607 Sunset Blvd., Los Angeles, CA 90028)

**SPLINTERED - "Pigmeat/Blaspheme"**

A limited ed. sampler of two tunes from an upcoming al-bum. They seemed to have left the 'gelatinous goo' sound of their previous single and have instead pursued a more indentifiable "pigfuck-pound" (quotations mine) thing. A little too repetitive and (these days) predictable for me but I'm sure the converted will pounce. (HD)
(Fourth Dimension Records, PO Box 63, Herne Bay, Kent CT6 6YU, ENGLAND)

**STARVATION ARMY - "Mercenary Position" LP**

Newest release from longtime Cleveland, Ohio stalwarts with what must be their umpthteen lineup. What we got here is pretty solid hard rock with punk overtones played with mucho tightness and competence. However, their more than occasional forays into bad rock/funk destroys what credibility they've gained from good short, to-the-point noisy rockers like "Ticket to Oblivion". (HD)
(Rave, PO Box 40075, Philadelphia, PA 19106)

**STEEL POLE BATH TUB - "Tulip" LP**

What can I say? If you don't get this record you are stupid. Stupid. Stupid. Stupid. The TUBS (and I'm sure they love being called that) are back with a dose of raw noise louder than Claire. Much more straightforward than their last effort, the tape looping is still here (artistic license, y'know). Good fuckin' shit. (LH)
(Boner Records, PO Box 2081, Berkeley, CA 94702)

**STRANGULATED BEATOFFS - "Lick My Butthole" EP**

Saw the cover of this one a few days ago; looked "interesting," with scantily-clad rocker women carousing with hard-drinking longhair types. The music (and lyrics) here are barely mediocre, with a slow dirgy "noise" sound abounding Glitterhouse can do better than this. At least I hope so. (WG)
(Gruner Weg 25, 3472 Beverungen, GERMANY)

**STUPID AMERICANZ - "Lost Cause" EP**

Six songs that go from thrashy hardcore songs to catchy mid-tempo punk tunes. The hardcore songs have a lot of energy but fall short of being memorable, whereas the punk material sounds better. The strongest point here is the rough production that creates the ever-great garage quality sound. (MS)
(House o' Pain, PO Box 120861, Nashville, TN 37212)

**SUBTERRANEAN KIDS - EP**

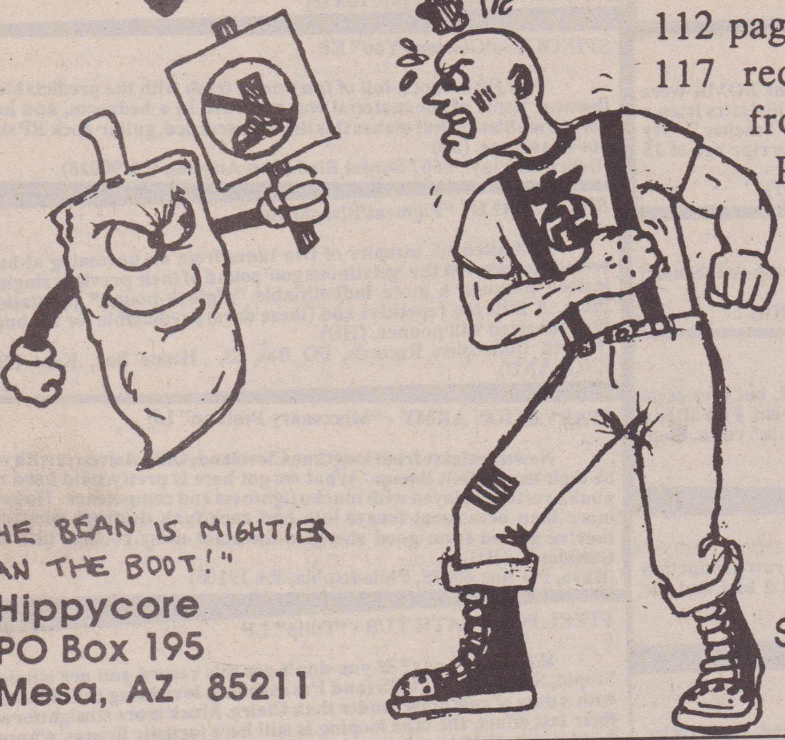
Though the sound quality is a little thin, there's plenty enough energy and good punk here to sustain the curiousity. Hared and fast, with tunes lurking. (TY)
(B-Core Disc, Jordi Apdo. Co. 35221. 08080 Barna. SPAIN)

**TAD - "Jack Pepsi/Eddie Hook"**

Is this going to be TAD's "big hit"? If so, it's not a bad one, spinning a sordid tale of drinking and driving, although they do have better songs. The B Side "Eddie Hook" is a relatively disposable ode to a hook armed man. What makes this one essential is the Peter Bagge art acting out the lyrics to "Jack Pepsi." Worth a spin. (WG)
(Sub Pop)

**TARNFARBE - "Right Away Into The Last Decade" LP**

This German band sings in English and does SOCIAL DISTORTION with more technical adeptness and with a fuller hardcore feel. Really American sounding vocals, kinda strange how close it comes. Some lyrics are good, while others seem vague. One song slags religion but could come across as slightly racist/xenophobic, with no clear distinctions made for the disdain of a doctrine rather than an entire ethnic group. Another expresses uneasyness about a flood of Soviet "consumers" living in the West. Maybe something was lost in the translation. (IR)
(Gift Of Life c/o Fire Engine Records, Wiescher Weg 99, 4330 Mulheim Ruhr, GERMANY)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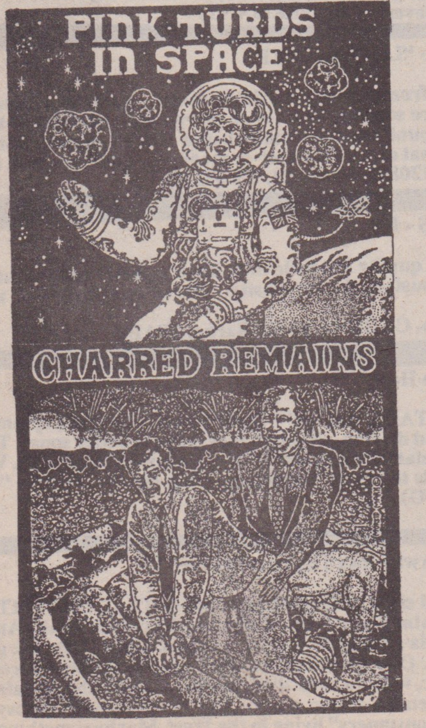

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# RECORD REVIEWS

**THATCHER ON ACID - "Frank" LP**

Like a well worn pair of shoes (sorry to bring it down to that level) sturdy, dependable and welcoming. Acoustic, electric, eclectic and highly reflective of a contemporary Britain THATCHER ON ACID fit moods with pictures and vice versa. Angry, passionate and telling. Pompous rock critique Mk I! (MW)
(Agit Prop Records, PO Box 59, London, N22, ENGLAND)

**THRILL HAMMER - "Bleed" EP**

Portland pop noise trio. Almost interesting guitar wail to end side A salvages it from the dumps. NIRVANA junkies might seek this out. Again it seems to be another group jumping on an all together too full bandwagon. (AS)
(Oompa Loompa Records, PO Box 8371, Portland, OR 97207)

**TOY DOLLS - "Fat Bob's Feet" LP**

You know what you're getting into when you buy one of these clowns' records. New material here, but it sounds like they always do: bouncy, goofy, energetic poppy punk. Give 'em credit for consistency and endurance. (TY)
(Receiver Records, ENGLAND)

**TRANSCEND - "Product of Greed " EP**

Mid-paced hardcore with lots of repetition and a modern Revelation Records influence. The vocal and music styles seem sincere if not always original. The only real let down is that the lyric sheet is hard to read. Song topics address anti-racism, anti-greed and anti-ignorance. I don't want to seem over critical of TRANSCEND; all these issues are of importance but they just seem so oversimplified. There need to be a fresher, more original ways of presenting and attacking these menacing problems. (MK)
(Doghouse Records, PO Box 8946, Toledo, OH 43623)

**TRASH VEGAS - "Legal High Blues/Rated X"**

A NY DOLLS look and sound, especially on side 1, while the flip is more hard rocky. Not bad. (TY)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

**TRENCH FEVER/BLAGGERS I.T.A. - flexi**

This one comes with issue #4 of UK Resist zine. TRENCH FEVER weighs in with a catchy DOA meets early CLASH type punk song, while BLAGGERS have a mid-period CLASH commercial punk sound with a JAM influence. (TY)
(PO Box 244A, Surbiton, Surrey KT5 9LU, UK)

**27 DEVILS JOKING - "The Sucking Effect" LP**

The album title would give you a pretty good idea of how this record is ... seriousely, though, this is pretty basic hard rock kind of stuff. Some of it kicks more than others, but overall it's the kind of thing that would make a good frisbee. Not my bag o' bones. (KC)
(Rave Records, PO Box 40075, Philadelphia, PA 19106)

**UNAMUSED - "Red, White & Brainwashed" EP**

Very political punk that exhibits a total understanding of and frustration with America: myth vs reality. Musically, it's a 1982-type fast sound, fast but chunky. Good start. (TY)
(14155 SW High Tor Dr, Tigard, OR 97224)

**UNDERMINE - "My Wire" EP**

HC, all-out. Fight back lyrics. But what does this in the title cut mean: "Set my desire on that funeral pyre / unplug that godly gift / with my thin metal wire ... "(?) (KG)
(Self-Destruct, 1901 Bainbridge Row Dr, Louisville, KY 40207)

**UPTOWN BONES - "E" LP**

Sounding very much like a cross between the LAUGHING HYENAS and the DIDJITS, the UPTOWN BONES have screechy angst-ridden vocals that weave in and out of wa-wa distorted guitars. Definitely for fans of Touch & Go stuff. (MH)
(Black & Noir, 4 Rue Valdemaine, 49100 Angers, FRANCE)

**URGE OVERKILL - "Supersonic Storybook" LP**

I can't really say I honestly know what these guys are "all about," but I really like it. They have an eclectic style which borrows from just about a decade of music and this LP shows them at their best. "The Kids Are Insane" borders on self-parody and is probably the best tune KISS never wrote. "Blackies Birthday" is an uplifting infectious cut, also a couple cuts leave me scratching my head, but this is thumbs up. (WG)
(Touch & Go)

**VACANT LOT - "She Gotta Leave /All Kinds of Girls"**

The A-side captures that early RAMONES sound to a tee - catchy, really upbeat. The flip is a cover of Boston's REAL KIDS, a catchy pop punk ditty with a post-DOLLS uptempo sound. Nifty. (TY)
(Baylon Records, 48 Monitor St, Brooklyn, NY 11222)

**VAGUE - "Always/Never More"**

I usually come up with hundreds of comparisons to other bands but I'll just have Wiz pinch hit for me here: "pretty metallish, heavy slow sort of stuff" ok. It's pretty good, we both dug it. (ML)
(CFY, PO Box 6271, Stanford, CA 94309)

**VIRGINIA'S SCRAPINGS - EP**

Pretty standard post punk (but most definitely punk) rock here, yet somehow it's pretty hard to draw comparisons (that's good -- could be originality!) The song "Ow ... oh ...eeh ... ooh!" could become a classic. I don't know, maybe this is what the GERMS might have sounded like in 1991. Nice sleeve art. Interesting. (ML)
(Elastic, 8463 East Saratoga, Anaheim, CA 92808)

**WANTON THOUGHTS - EP**

Some bands just have way of taking the "same old thing" and making it sound new. Four catchy songs here with a nice melodic guitar playing. Smart lyrics too. (LH)
(Boss Tuneage Records, 'Aston Firs', Halton Fernside, N Spilsby, Lincs PE23 5BD, UK)

**WATERSTREET - "Pumphouse" EP**

Socially concious lyrics speak of responsibility while '70s influenced rock punk pounds away. Some musical shifts with some ska influences. SubPop-ish at moments, a FUGAZI feel at other times. All in all a decent 7". (MK)
(c/o Jim Speaker, W. 1618 Clarke, Spokane, WA 99201)

**WITH AUTHORITY - "system Screwed" EP**

Raw sounding metalcore. Moshable, energetic and I love that powerful thundering sound of the double bass. Vocals are a bit slow, but Dave sings some great tunes like "Change" and "An Act Of Violence." What makes this band so awesome is their 19 year old drummer. (SQ)
(516 N grant #8, Bloomington, IN 47408)

**WOOD, JOE - "For What It's Worth/Red White And Blue"**

While this might argueably be better than anything TSOL has done in 7 years, their vocalist's solo effort is still a step back. Does the world need another rock version of the BUFFALO SPRINGFIELD standard? The flip is an anti-war folk song, good lyrics but boring. (TY)
(Triple X, PO Box 862529, Los Angeles, CA 90086)

**WORMS - "Brutalizer" EP**

Much better than their previous 7" a few years ago. I'm still not sure if I like 'em that much yet. Besides the odd name, it seems as if there are two bands playing at once on "I Saw Jesus Walking By". Almost like early HALF JAPANESE and PATARENI jamming together. "Brutalizer" is a short blast and "Burn" is a painfully long, sloppy dirge with half-asleep vocals. Pretty fun but I doubt I'll listen to it again. Only 500 made. (CD)
(Pekka Mahonen, Box 69, 40101 Jyvaskyla, FINLAND)

**X-RAY SPEX - "Live at the Roxy Club" LP**

Some buffoon's done his damndest with the mixing desk. Filtered out any crowd response, cranked up the well off-key sax and generally created steaming havoc. I guess the Roxy's seen better days, or nights. (MW)
(Receiver Records)

**YARD TRAUMA/ULTRA VIOLET EYE - splt EP**

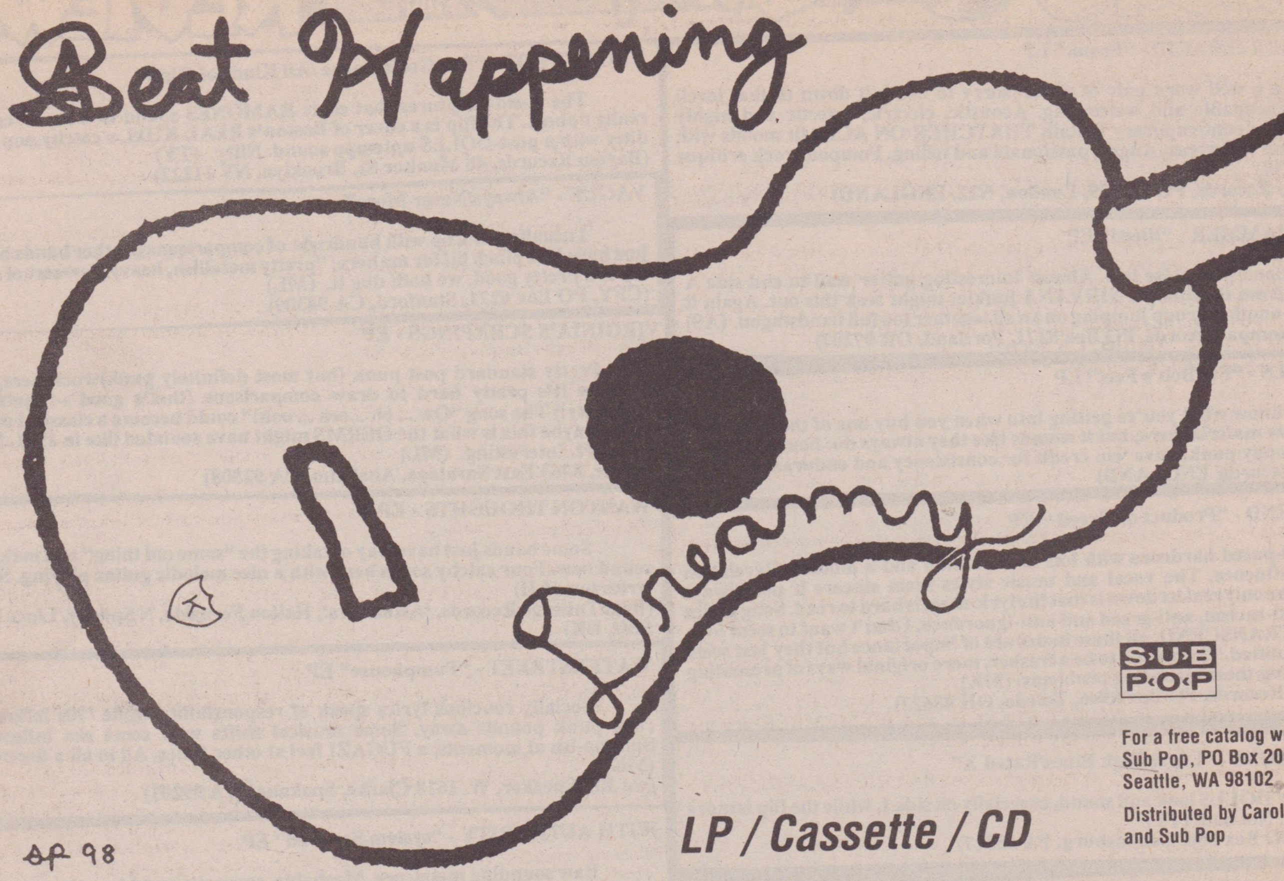
YT keeps getting better, turning in a rocking "Stepping Stone" type tune, while UV EYE do two forgetable slow ditties. (TY)
(Cocktail Records, PO Box 862003, Los Angeles, CA 90087)

**YOUTH KORPS - "82" EP**

Yep, another early HC outfit that never had it's own vinyl back then sees light today. And like the IMPACT UNIT 7" recently issued, this is great early Boston raging. Short fast songs like early GANG GREEN and DRI -- killer stuff! (TY)
(Crucial Response, Peter Hoeren, Kaiserfeld 98, 4200 Oberhausen 1, GERMANY)

**YOUTH GONE MAD - "Yesterday's Innocence... Tomorrow's Insanity" EP**

On one song they sound like X, on another THE BAGS (the lighter side of both, and on the final like THE MAMAS AND PAPAS. Definitely a weird band, definitely L.A. (TY)
(Smilin' Ear, PO Box 47655, San Antonio, TX 78265)



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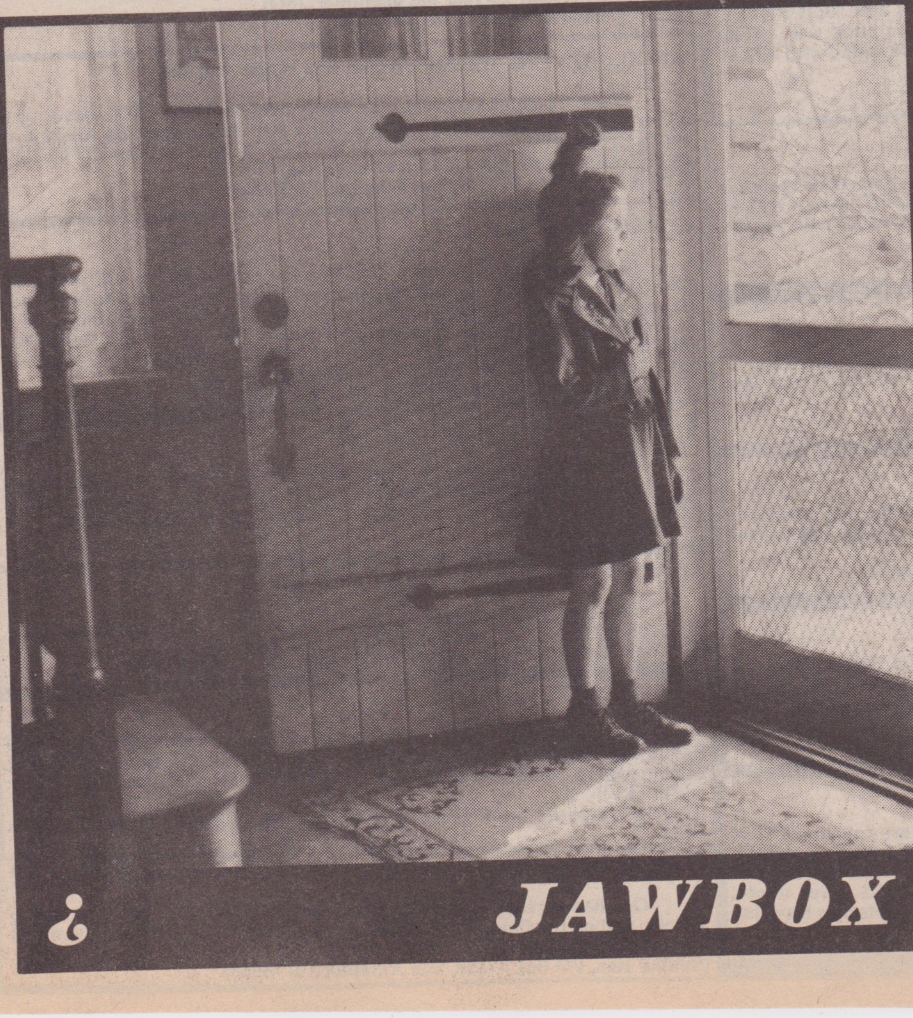

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# RECORD REVIEWS

**YOUTH GONE MAD/URGENT FURY - split EP**

YOUTH GONE MAD do a perfect cover of the RAMONES' "Loudmouth" and supply equally great cover art. Newly reformed URGENT FURY prove that they are still able to do good catchy songs but this one is fucked by dull production making the song almost unlistenable. (MS)
(Piggy Bank Records, 560 W. 43RD ST #306, NYC, NY 10016)

**V/A - "The Big One" LP**

This is pretty neat! Half Los Angeles and half San Francisco bands all join their wonderpowers on this one. BIG DRILL CAR, CLAWHAMMER, OFFSPRING, BLACKBIRD, etc on L.A., MELVINS, HELIOS CREED, STEEL POLE, CRINGER, MONSULA, etc on S.F. This is cool and has some great cuts. If you're punk, pick it up! Good job, Joy! (HC)
(Flipside, PO Box 363, Whittier, CA 90608)

**V/A - "Civilisationens Bakgard" EP**

This is an ALF benefit comp featuring some of Sweden's best current HC outfits. One tune each by THE SUN, SVART SNO, DOM DAR, G-ANX, and NO SECURITY. All shades of fast here, an adrenalin rush. (TY)
(Elderbery Records c/o S. Hakeskog, Polstaernev 2, 4tr, 554 64 Jønkøping, SWEDEN)

**V/A - "Death Is Just The Beginning" LP**

"Jbb"-masters will indeed think they have died and gone to stenchmetal heaven. This is the collection that will send Earache into the corner wearing a dunce cap. Twelve outfits with gravel in their throats and uncontrollable urges to let fly with searing leads, prove to the weak-kneed listener there is a globe full of megaton metal, rattling the windows and snapping the door from its hinges, ready to possess your turntable. DEFECATION, ATROCITY, DISHARMONIC ORCHESTRA, PUNGENT STENCH, and DISMEMBER are my picks of the litter. It will give you the willies! (CD)
(Nuclear Blast, GERMANY)

**V/A - "Feed Me Vol 1" EP**

Featuring four bands from (I'm guessing) the New York area. BIG NURSE start out with a catchy pop-punk number. LEATHER STUDDED DIAPHRAM contribute a revved-up post-punk song "Etude in D and C". THE BLISTERS "Bitch and Moan" (from their LP) shines with fast three chord dash into punk-land; short and sweet. NUDE SWIRL sound about like their name; swirly mash. (MH)
(Behemouth Records, PO Box 874, Underhurst, NY 11757-0874)

**V/A - "Hardcore Clash Out" double EP**

Two bands each get a 7" to give it the old college try. MENTALITY SOCIETY's forte is standard HC thrash. Interesting for a bit. The vocalist's grunts are comparable to the rantings of a crazed outpatient. Their mates BENITSUBAKI check in with a more raw and manic effort. Less polished but that gives it a more distinct flavor. More thumping thrash to make you scramble for the aspirin bottle. It comes with a poster cover with about four times more band photos than you could ever care for. Worth the yen. (CD)
(Dynamite Rock Records, JAPAN)

**V/A - "Hostility" split EP**

Another disc worth twice its weight in sheer brutality. CROWD displays a severe U.K. thrash influence....."wall of noise", early Clay-style, full production with the depth and width of early DISCHARGE. ASHES cranks some sloppier, average HC with a sandblaster vocal attack. A sure cure for thrash withdrawal symptoms. (CD)
(Overthrow, JAPAN)

**V/A - "If I Could Hear You I Would Hit You" EP**

A very pleasant surprise. This seven inch four band sampler is a diverse minimalist rock fest to be enjoyed. Mostly unreleased unheard of bands from all over -- PRIMORDIAL UNDERMIND (ex-CRYSTALIZED MOMENTS w/ BEVIS FROND), THE BUX (a less tense ROYAL TRUX), NOTHING PAINTED BLUE (rare live track) and SHOEFACE (PAVEMENT's friends). Definitely a decent first release. Thumbs up. (AS)
(Baby Huey Records, 8732 Arndale, San Gabriel, CA 91775)

**V/A - "Mathather" flexi**

Whoa, this thing is pretty slippery! Side one sounds like a high speed blender experience, not without metal inside. But side two is worth listening to. THINGS CHANGE brandish a likable mid-tempo hardcore tune, and SANITY ASSASSINS offer a more poppish thing that would be a bit better without the tedious guitar solo ending bit. Yes, that's how I feel. Cuts by BOB WIRE and RADIATION SICKNESS as well. (KC)
(Old World Records, Jagerstr. 19, 3150 Peine, GERMANY)

**V/A - "Recess" EP**

Three bands on this pop: TWO GUYS AND ANOTHER GUY who have a fair punk meets reggae sound, UBER ALLES rocks with a BEEFEATERish style, and VERBAL ASSAULT, who treat us to a live dose of their dynamic rock/punk hybrid. Good. (WG)
(Flux, POBox 1096, Newport, RI 02840)

**V/A - "Silence Sampler #1" EP**

DIRT FISHERMEN, TREEPEOPLE, and CAUSTIC RESIN contribute tunes ranging from routine VELVETS-y punk to girl-vocal dirge to upbeat rockin' post-punkish HC-like stuff. Didn't grab me, but it's interesting. (SS)
(Silence Records, 1206 East Pike St., Suite 671, Seattle, WA 98122)

**V/A - "Teriyaki Asthma Vol 5" EP**

Numero cinco in this NW sampler series contains a song each by JONESTOWN, GAS HUFFER, PORN ORCHARD and DADDY HATE BOX. This is best suited to previous fans and is primarily noteworthy for the artwork. (AS)
(C/Z Records, 1407 E. Madison #41, Seattle, WA 98122)

**V/A - "Texas Bashing Vol 1" EP**

What a great idea, five bands from all over Texas. EMG, THE PERTURBED, BIG MOUTH, INITIAL CAUSE and SPUNK, who sings the best little tune called "Rock Your Pussy", and we all know what that song's about! The rest of the stuff is pretty basic, some personal, some political. Comes with a booklet with live band pics, info and lyrics. (SQ)
(Kaniption Records, PO Box 29972, San Antonio, TX 78229-0972)

**V/A - "Things I Stole" EP**

Two Cs, two Ls and a whole lot of pilfering... which is of course the primary objective here. CHRIST ON A CRUTCH lift a lofty DIDDLY SQUAT track, CRINGER pinch some CLASH cover art, LUPO regurgitate a grungy garage effect and the LIBIDO BOYZ seemingly snag what's left. Long live the theme record ... especially those which come with fanzines. (MW)
(Disaster Productions, PO Box 460346, SF, CA 94146)

**V/A - "Thoughts About A Depressing World" EP**

A comp with sincere anger to share with you about bullshit from all over the place, politically speaking wise. Musically it's got the basic range of singalongthrash/punklike stuff from ALIEN LEAGUE, ZERO POSITIVES, SCRAPS, VEITSTANTZ and SCUM. The SCRAPS from France were the most interesting with a weird combo of primitive sounding hardcore and industrial/grinding guitar that could be unintentional but still quite neato. Very D.I.Y. feel throughout. (IR)
(Last Scum Productions c/o Michael Placzek, Lehmkuhler Str. 15, 4250 Bottrop, GERMANY)

**V/A - "12 O'clock Rocks" EP**

This is the 2nd pressing of this outstanding sampler souvenir of L.A.-area station KPFK's "12 O'clock Rocks" live radio program. Great versions of songs from L.A. staples FLESHEATERS, SAVAGE REPUBLIC, and DREAM SYNDICATE. All from '82 or '83, this documents well my friends in L.A. decision to tape these programs back then. Lucky, lucky them. Cherish this for memory's sake. (AS)
(no address)

**V/A - "Ugly American Overkill" LP**

Basically an AMPHETAMINE REPTILE sampler for the unaware across the Atlantic. Includes: GOD BULLIES, HELMET, COWS, SURGERY, (you get the idea right?) All recent LP cuts with the sole exception being the CROWS(?) which sounds like bad TOM WAITS fronting the CRAMPS. Only for the uninitiated. (HD)
(Amphetamine Reptile/Glitterhouse, Gruner Weg 25, 3472 Beverungen, GERMANY)

**V/A - "We Love You Jeff R" EP**

This release comes with issue #4 of Dumpster Dive zine, and features one cut each by SEIZURE, THE WUSSIES, LOST GENERATION and THE DUMPSTER BAND. There's some really enjoyable punk rock here, a worthy buy! (TY)
(74 Osbourne Ave, Norwalk, CT 06855)

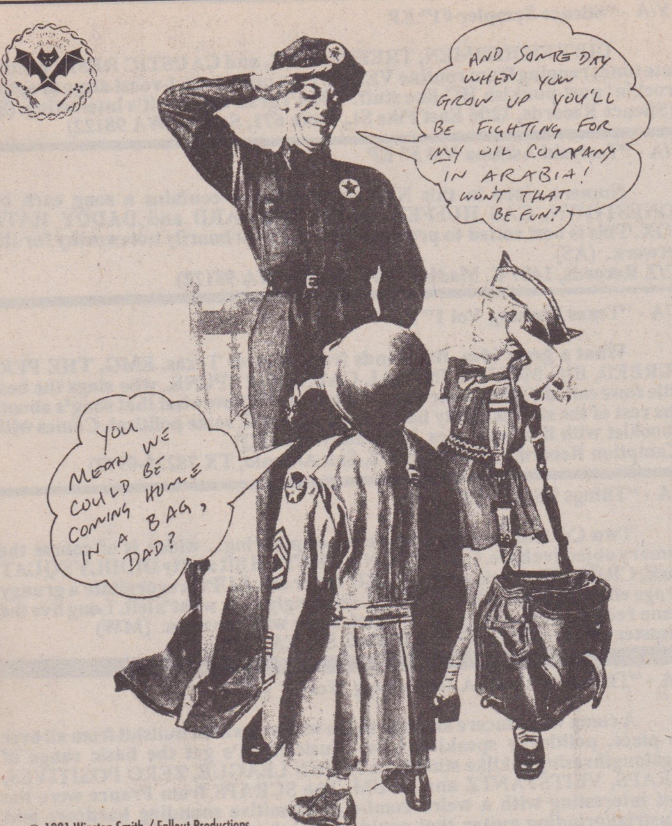
**V/A - "Yokosuka City Hard Core" flexi**

Yet another in an endless series of compilation flexis from MCR. As usual, this is an excellent selection of punchy HC concentrating on the Yokosuka City scene this time around. CRAZY CROW, PILE DRIVER, BATTLE ATTACKER and veterans F.V.K. host this outing. All hardcore, all good, 'nuff said. (CD)
(MCR Co, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

**V/A - "Youth Never In Despair" EP**

A tsunami of posi-core has hit Japan with a vengeance. Six bands/songs of slightly varying musical styles. Half of them have a distinctly American influence. My favorites are FACE OF DEATH and GNATS SUCKER. Positively the Japanese equivalent of a Revelation release. (CD)
(NCS Records, Manabu Hiramatsu, Copo-Stade C, 1-9, 10 Jyo 5 chome, Gushko, Higashi-ku, Sapporo, 065 JAPAN)

## ALTERNATIVE TENTACLES RECORDS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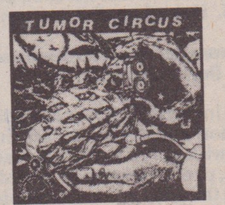
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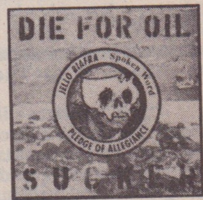
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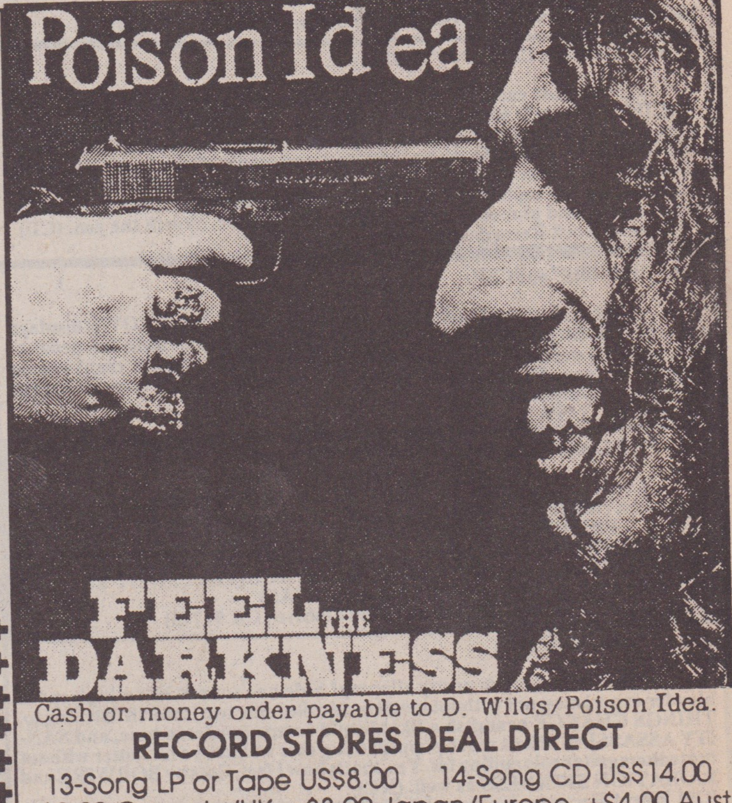
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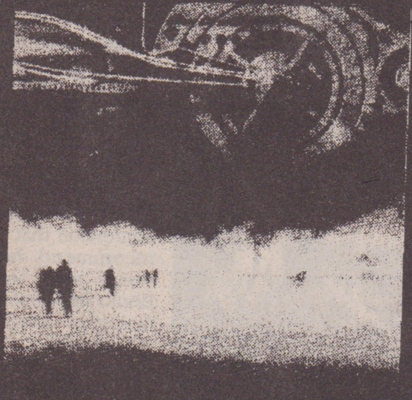

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VILE 22

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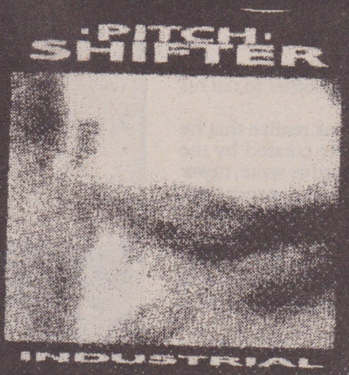

Grunge at its greatest. This band don't mess around. The best yet from Peaceville sister label DEAF.
(8 Tracks of Awesome Power).

DEAF 5

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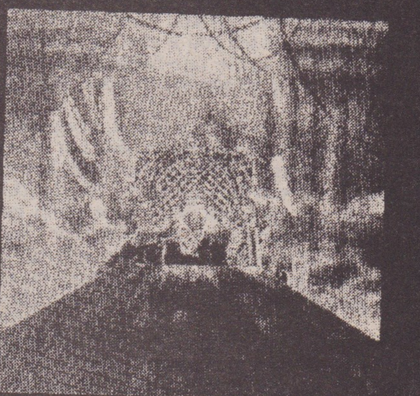


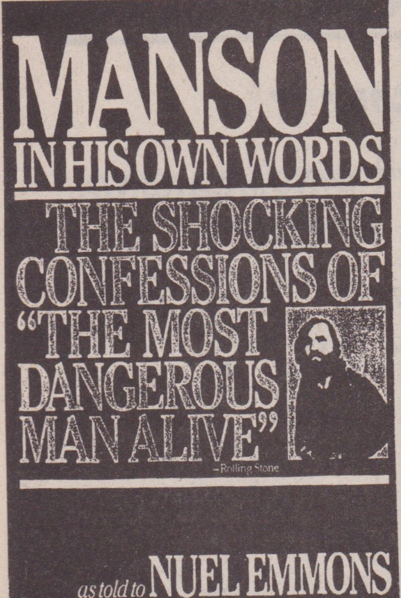
Metals latest members, following the greats like Metallica and Megadeth.
(8 Tracks of Solid Steel).

WADES 3

YOU KNOW IT'S BAD FOR YOU

# BOOK REVIEWS

Reviewers: Steve Snair (SS), Lisa Furlong (LF)



***Manson In His Own Words*, as told to Nuel Emmons (New York: Grove Press, 1986), 232 pp., $16.95 hardcover.**

You know Charles Manson, right? Fuck year. I know Manson, you know Manson, we all know Charlie Manson. We've met Bugliosi-Manson, establishment-press-Manson, Rolling-Stone-Manson, Ed-Sanders-Manson, and Manson-File-Manson. Even born-again-Tex-and-Atkens-Manson. So who needs to read another book on Manson? That's the way I felt. Then, during a momentary lack of something to read and in an attempt at fairness, I picked Manson In His Own Words off a library shelf. I decided to have a look at Manson-Manson.

Journalist Nuel Emmons first met Manson during a stint at Terminal Island in the '50s. In December '69, when Manson's name first hit the papers, Emmons was astonished - the evil-love-cult-guru the press described bore no relation to the man he had known previously. In '79 he contacted Manson to get his side of the story. The result, after 6 years and 100s of hours of interviews, was Manson In His Own Words.

The book is straight narrative, first person. Even with Emmons' polishing and reorganizing, Manson's racism, chauvinism, and lack of education is clearly evident, but he is street-smart and witty. More importantly, his humanness glares out of every page.

Where previous accounts have presented his early life with the conciseness of a police record, Manson walks about at a leisurely pace, providing an abundance of detail (Helter Skelter doesn't hit until page 202). He speaks of his childhood as the song of an unmarried 15 year old who shunted him off to aunts, uncles, and, finally, the state authorities every time she got a new lover. he speaks of the cruelty of juvenile homes, of the strap and of gang rape, and how his repeated attempts to escape eventually landed him in prison. He speaks of doing time (inside prison and out), of failed marriages, petty theft, and a short-lived sad but comical career as a pimp.

After a seven year stay at Mcneil and Terminal Islands on a stolen cheque charge, Manson was released into the '60s. The news he had gotten from the inside of the radical changes that were occurring on the outside he had brushed off as just convict bullshit, but he stepped out to discover a wild, fuzzy new world. "Vincent Bugliosi...would have the world believe I got out of prison and pledged my life to corrupting the youth of the country. Hey, those kids knew everything and did everything. I was a baby?... It was a convict's dream and after being locked up for seven solid years, I didn't run from it. I joined it and the generation that lived it."

He tells of the dreams he soon adopted: of freedom, if success as a recording artist, of he and his companion's creating a spiritual community of non-materialism, sharing, cutting the bullshit, and "Wipe your own ass, do your own thing, and ego be damned." And he tells how gradually, ever so gradually, all those dreams turned ugly and went to hell.

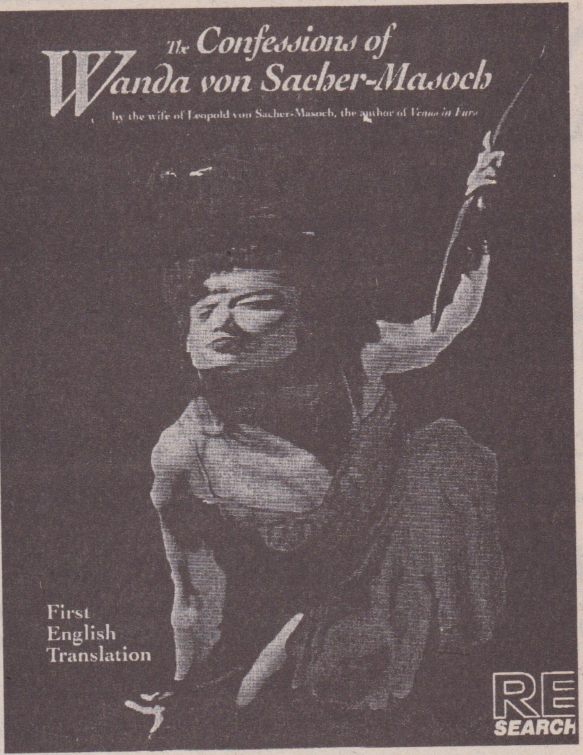
What he doesn't tell you is also important. He doesn't tell you he's not guilty of participation in the Tate-LaBiance murders, or that he's sorry, or that he couldn't help doing whatever he's done. Why then, did he bother to tell his story?

Firstly, I think, to be understood, to attempt to make us realize that he is as human as you and I, guilty maybe, but not the monster created by the media. "I was a half-assed nothing who hardly knew how to read or write, never read a book all the way through in my life, didn't know anything except jail, couldn't hold on to my wives, was a lousy pimp, got caught every time I stole, wasn't a good musician to hit the market, didn't know what to do with money even if I had it, and resented every aspect of family life. But a week after Sadie's story (was printed in The Los Angeles Times) I was a charismatic cult leader with a family, a genius who could program people into doing whatever I asked of them."

If Manson speaks the truth, and I believe he does, the media-myth-Manson has done us all a disservice, least of all to Manson. As Charlie points out, "...the DA, caught up in his theory of 'Helter Skelter' and obsessed with making the world believe I was a satanic pied piper, overlook many participants, accessories, and conspirators. Someplace out there in that society he protects so well, he has left several killers to prowl the streets."

How does Manson-Manson compare with Bugliosi-Manson et. al.? To be truthful, Manson In His Own Words seems more realistic and more honest. But what I feel makes this book important is not that it forces us to reexamine Charles Manson, but that it forces us to reexamine ourselves and how we come to know what we think we know.

"I'm not sorry or ashamed of who I really am. I'm not even sorry for the myth of Manson that your newspapers, books and television keep putting in front of your faces. My disappointment is that so many of you are so gullible, that you eat everything you are fed." (SS)


The Confessions of Wanda von Sacher-Masoch
by the wife of Leopold von Sacher-Masoch, the author of Venus in Furs
First English Translation
RE SEARCH

**Wanda Von Sacher-Masoch, *The Confessions of Wanda von Sacher-Masoch* (Research Publications, 20 Romolo #B, San Francisco, CA 91433). $13.99.**

"It truly seemed our destiny to cross paths with the strangest individuals." So Wanda Von Sacher-Masoch sums up her ten year marriage to Leopold Von Sacher-Masoch, author of Venus in Furs and inspiration for the term "masochist."

Written in hindsight, Wanda Von Sacher-Masoch's "confessions" are not a diary. Rather, she treats the unquestionably unusual events of her life with detachment and perspective. She calmly addresses the nature of deception, as it presents itself in her marriage and all the relationships that ensue.

Heck, the translation's great; it maintains clarity while infusing a formality of language that the original text was no doubt written in. So what's the problem with this book, you might ask? Well, the problem with this book is not the writers fault. Instead, it seems that REsearch was a little too trigger happy when it comes to presenting this woman's story. Make no mistake, Wanda's story is not lurid, it's tragic. This book is not a testimonial of a woman exploring sexual potential in a liberating environment. Instead, it's the story of a woman being coerced into exploitative situations by a demanding and callous husband. The story is fascinating but the reader could really do without the illustrations. Admittedly, all of Christine Alcino's photos are gorgeous and by themselves could stand quite strongly. The problems, however, are the captions beneath the photos. "From then on, not a day passed without whipping my husband..," and so on. The work makes it clear that Wanda found little enjoyment in her husband's demands. But captions like these reduce The Confessions at first glance to the cheese "photos included" section of the latest Danny Sugarman supermarket rock star tattler.

This book comes highly recommended. But if it's a 976 style true ess and emm confession that you seek, I recommend heading towards your local Crown Books since this woman still maintains integrity despite the publisher's intentions. (LF)

VINELAND
THOMAS PYNCHON

**Thomas Pynchon, *"Vineland"*, (Little, Brown $19.95 and worth it)**

If you've read Pynchon before, and liked him, then I don't have to say anything. You probably have this already. If you're unfamiliar with his work, where do I start? This book? Like his

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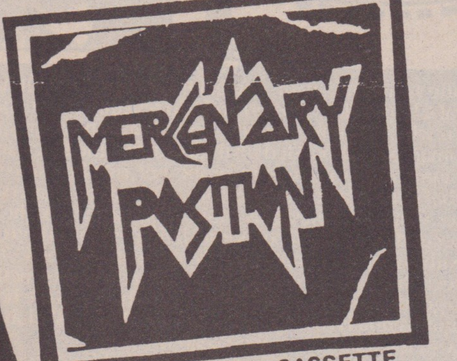
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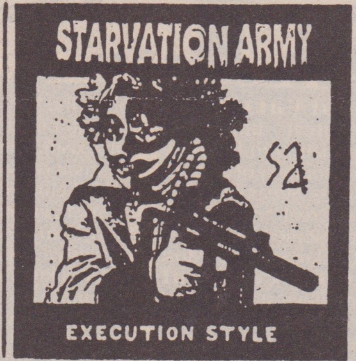
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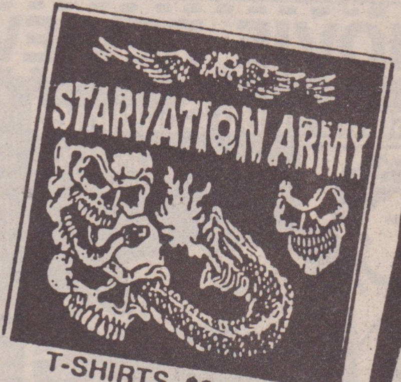
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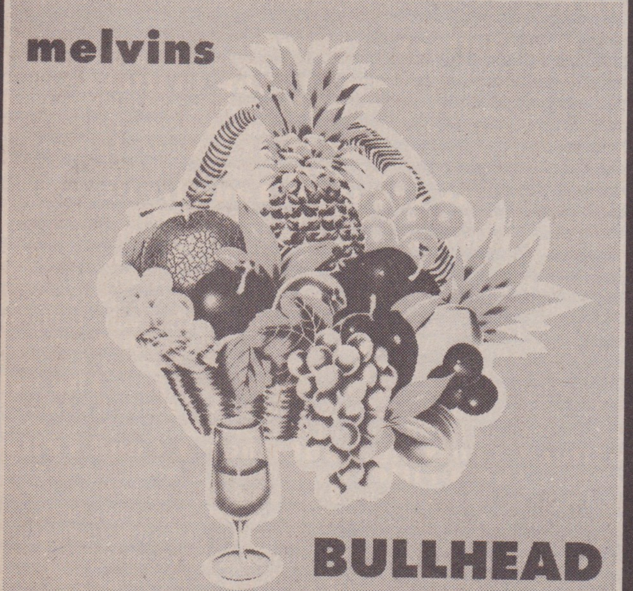
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# BOOK REVIEWS

writing there is no easy beginning or end. There is nothing in a vacuum, nothing not connected with everything else. The mythic Vineland County is a conglomeration of the Northern California Coast circa 1984. CAMP raids, clear cutting, hippie-spawned Punk Rocks, (Billy Barf and the Vomittones), BMW's, New Age and the media circus. Lots and lots of TV. TV weaves in and out of the plot, which itself weaves in and out of Vineland, the Sixties, the white slave markets of Ueno lit in neon colors that do not exist outside of metropolitan Tokyo and other points from a magic realistic geography. Within this interzone realm are FBI and DEA agents that sell addictive paranoia, revolutionary camera cells with conflicting politics, mystic ninjette warriors, people from forgotten media events (the band that kept being interrupted by Orson Wells' "War of the Worlds," supporting characters from "CHiPs" the owners of all those buildings destroyed by Godzilla), a community of Thanatoids: ghosts who do little else but watch TV and wait for their karma to be adjusted, shell shocked Nam vets with predatory tow trucks, perverse dentists, and tradition-bound Yakuza and Mafiosos and Sixties burnouts *and* their children.

No wonder Mr. Pynchon won a MacArthur grant.

Reading *Vineland* has made me want to re-read his previous works in reverse chronological order. Especially his first novel, *V.* of which *Vineland* is most reminiscent. (JP)

# MOVIE REVIEWS

## Consume or Be Consumed

Movies with Jerod Poro

**Robot Carnival** is the latest batch of Japanimation to hit these shores courtesy of Streamline Films. Streamline gave us the great "Akira" and the awesome "Twilight of the Cockroaches." Most of **Robot Carnival** should have stayed in Japan. Of the entire collection of shorts, the intro and outro, done by the "Akira" team, were the best of the bunch. Think about it, when was the last time you saw a movie in which the credits were the best thing? The title "ROBOT CARNIVAL" is a massive collection of destruction tech on a steep decline, moving through a post-civilization landscape and killing with the Cornelian touch of toys as bombs (remember Afghanistan?). Hilariously sick humor. Blow by blow:

"Franken's Gears" technically well done one shot joke. Animated version of the filler vignettes from "Night Gallery" that kept Vincent Price employed between TV commercials.

"Starlight Angel" staring those Keene-eyed caucasoids found only in manga. Set in futuristic Tokyo Disneyland. Would be boring were we not able to superimpose the Lolita complex upon it. School girl phone sex. School girl "Rapeman" victims. Yeah, this one is kinda sick in an entertaining fashion.

"Cloud" looks like a high school class project. We're bludgeoned with ineptly executed technology of cute and every friggin' cliché spawned on the west side of the Rim. This is what Ida Libido gets for wanting to see "Astro Boy."

"Deprive" is well done, but rather generic. More of those Western bone structures. Shape changing samurai of the future. Sadomasochistic Punk rocks from outer space. Amusing.

"Presence" is very well done. Bits of humor, bits of pathos. Really imaginative setting, a futuristic idyllic England. UltraHighTech under the veneer of a nostalgic Edwardian existence that never was. "The Handmaid's Tale" with robots and such; little stylized reminders of the fascistic society that enforces morals hundreds of years old. More Lolita. Old man haunted by robotic ghost.

"A Tale of Two Robots. Chapter 3: Foreign Invasion" is almost as good as the credits. The animation is a little cheap, but better than most of the stuff seen on Nippon Television and remarketed by Ban Dai. It's Japanese SteamPunk! In nineteenth century Tokyo two giant robots fight it out. With satirized Jules Verne mad genius vs. satirized stock adolescent cartoon characters. Excellent jokes about foreigners, robots, and the motivation of heroes.

For some reason, Streamline felt it necessary to pad out the collection to ninety minutes. Maybe that's why the truly atrocious "Cloud" was included. Also long periods of blackness between films and unnecessary repetition of titles. Not worth seeing in the theater, but if and when it's on video, go for it. Just keep the fast forward button ready.

## CinÉNEMA

BY EMILY SOARES

**Silence of the Lambs**, Jonathon Demme's newest film is somewhere in between the edgy, off-color work of his early career and a big budget thriller. Lots of talk about this one. Is Demme a feminist, a mysogynist, or a homophobe? Well, looking superficially at the text of the film, you could come up with a little of all three. A closer search will reveal, however, a film which deals with sexual politics in an unusual, unsettling way. **Silence of the Lambs** is, after all, nothing if not majorly disturbing. First the plot: Jody Foster is a rookie FBI agent (her focus is criminal psychology) whose mentor/boss pulls her into a scheme to delve Hannibal the Cannibal's brain (Anthony Hopkins) and in so doing, learn the identity of his currently active protigee, Buffalo Bill...a serial killer who has a fetish for his victims' skins. She's the bait, the sacrificial...well, you get the analogy. What happens in the meantime is that Clarisse (Jody Foster) ends up revealing a lot about structures of sexism. This is where Demme manages to be true to his social agenda of old. Clarisse is a woman being hounded on three fronts—the first is in her dealings with Luther Hannibal, who wants to probe her psyche—an ex-psychiatrist himself, Hannibal derives an erotic pleasure from extracting personal information from Foster while she picks his brain looking for insight into criminal insanity. The second threat she faces is from being a woman and tracking down a serial killer with a penchant for gals with nice complexions. The third front is a more discreet one and this is where Demme reveals a structure present in every day life—good old sexism. Foster's mentor/boss has the hots for her *and* demeans her professionally at every turn, pulling the boys' club routine when they meet up with local police on their search.

So then there are the metaphors...lambs killed for fleece, women killed for skin; here the "silenced lambs" finds its equivalent in the silence of the murderer's victims. In both cases, exploitation is the key. **Silence of the Lambs** is about victims, and slaughter. There's also the film's fascination with voyeurism—looking and being looked at— a theme echoed in the night-vision goggles worn by Buffalo Bill, which enable him to watch his prospective victims without their knowledge.

With this sort of progressive agenda in the film's text, what does Buffalo Bill's, the film's active mass murderer homosexualtity imply? The homosexual-as-preverted- psycho is an old stereotype. Does Demme manage to subvert it? I'm not sure that he does since we're given no insight into Buffalo Bill other than the fact that he covets women's skin. Having the one gay character double as the film's serial killer doesn't do much for a person's, or as the point here is, a *group's* legitmacy. With any kind of criticism, its easy to fall into the trap of seeing messages where there aren't any, and its impossible for a filmmaker to preclude all the interpretations an audience can come up with, but the trick is to look to the *possible* interpretations and to be on guard. **Silence of the Lambs** is, overall, an important film because there *are* so many possible readings—defintely worth seeing.

**The Grifters**...a rendition of the Jim Thompson novel by the same name is, in a word, disappointing. As the end credits rolled, one question pounded in my mind,...WHO CARES? **The Grifters** is one more example of supposedly tough-minded film making which is too saturated in its own melodrama to realize that it's drowning in cheese. The cast here consists of three pivotal characters, John Cusak as Roy, Angelica Houston as Lilly, and Annette Benning as Myra..each one more cardboard than the last. The director, Stephen Frears (**My Beautiful Laundrette**) tries so hard for minimalism that he sacrifices everything, story and acting among the casualties. What happens when you've got a film where you don't care about the main characters? Chances are you don't care what they do to each other either. Each one seems to perform past the other...three ships passing in the night. Yeah, they're all three hustlers, all three on the make. So they deserve each other, so what? Does John Cusack want to do his mother? Is his mother really his mother? Does it really matter? All of these thoughts plod through my mind as I look for rhyme or reason to the most poorly put-together "concept" film I've seen in a while. What's the concept? Well, as much as I could figure, **The Grifters** is one of those Film-Noir-For-Our-Times sorts of affairs. It's a supplementary piece to the long line of Gangster retreads released in the last six months—**Miller's Crossing**, **Godfather 3**, **Good Fellas**, et. al. Trouble is, **The Grifters** presents itself as a contemporary tale, reflecting, I suppose, the dog-eat-dog desperation of life in the 90's...the absence of meaningful relationships in the modern world...blah, blah, blah.

Still mystified by those who sing the praises of the three main performances in **The Grifters**, and others who found the story's ambiguity "cutting" and "subversive." I would argue that sentiment or a strategic lack thereof (also known as pretense), does not a brutal story make, unless you give it and take it away when least expected—sort of a dramatus-interuptus. This process is what Noir hinges on and what many contemporary *artistes* are trying to resurrect. Unfortunately, **The Grifters** seems to have borrowed from all the *bad* examples of Film Noir with no holds barred...this one is seeped in melodrama. Seems that whenever films set out to be nihilistic for the sake of, they usually come off cornier than hell. While Jim Thompson created these folks originally, Donald Westlake's screenplay manages to remove all their motivations, so characters who might be effectively hard-boiled in print end up as half-baked parodies of what "tough" might be if you went by the Webster's Dictionary definition. Ultimately, **The Grifters** is true to its title...everyone gets taken,.including the audience.

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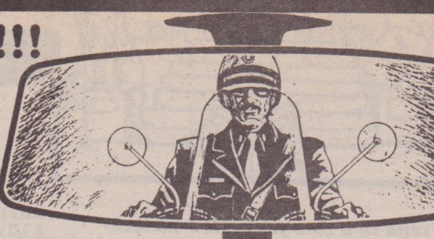

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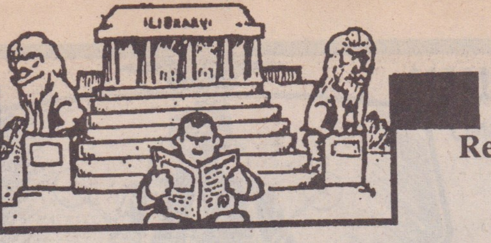


# BETWEEN THE LIONS

## Reviews by (MS) Martin Sprouse, (LH) Lance Hahn, (DE) Deb E, (KC) Ken Coffelt, (PR) Paul Rutherford, (MS) Maz Wright, (KO) Katy Odell, (SF) Shawn Ford, & (JX) Jux

***When you send in a zine for review include a complete address and a postpaid price. You will receive a trade copy of MRR if your zine is reviewed.***

**YOUR FLESH #21 / $3.50 ppd.**
8 1/2 x 11 - newsprint - 100 pgs.
I dunno, sometimes the 'attitude' of this mag bugs me a little. It comes off as a little snotty, maybe, but then again I s'pose it's better than being spineless, eh? Tons of stuff here: lengthy reviews of tons of records, interviews with Clawhammer, God's Acre and Christian Gore, plus articles on Brick Layer Cake, Cop Shoot Cop, Love Child, Cecil Taylor and more. (DE)
POB 25146 / Minneapolis, MN 55458-6146

**SUBURBAN VOICE #30 / $3.50 ppd.**
8 1/2 x 11 - newsprint - 66 pgs.
These guys score points just for printing a Poison Idea 'tour diary' -- fanatacism might color my opinion slightly. Reviews of publications and records (metal, punk/hc, alternative) and interviews: Leeway, Thee Hypnotics, Cosmic Psychos, Handsome Dick Manitoba, Jawbox (more points, but the interview was too short) and more, more, more. The funny thing about this was that, at first, I thought I wouldn't really like much of it, but I found myself going back again to read more stuff. Oh! I can't forget -- this comes with a free split 7" with Crucial Youth and American Standard. Whadadeal. (DE)
POB 1605 / Lynn, MA 01903

**THE COMMUNIST DINER #1 / $1.50 ppd.**
5 1/2 x 8 1/2 - copied - 24 pgs.
Nice layouts. Cool graphics. Interesting comics. Bad poetry. Captivating articles and stories. That's the basics for this zine. But there's a certain sardonic wit that keeps the whole thing jumping. (LH)
O-X Press / Suite #640, 1187 Wilmette Ave / Wilmette, IL 60091

**RAGNAROK #3 / $1 ppd.**
5 1/2 x 8 1/2 - copied - 24 pgs.
This one starts out with Radio Revues of Ohio stations and then goes on to interviews with Psychobilly Cadillac and some stories mix among some collages and stuff. (JX)
POB 29274 / Cleveland, OH 44129

**SATAN ON A STICK #2 / $1.75 ppd.**
7 x 8 1/2 - offset - 24 pgs.
Two things about this made me say this is OK! -- the name of the zine and the picture of the cute, furry monkey on the first page -- funny how animal pix affect one sometimes. This is mainly a mag of writing -- poetry and stories, but there's an interview with Henry Rollins and there are some reviews too. Worth takin' a look at! (DE)
POB 6387 / Annapolis, MD 21401-0387

**TALES OF... BLARG! #2 / .50 ¢ ppd.**
5 1/2 x 8 1/2 - copied - 32 pgs.
Now this is 'cool.' It's not a music zine, it's about life and it's expressed here through poems and a couple of stories. The lay-out isn't incredible, but this is more than readable -- and it's cheap too! A bit of feminism here — so, if that scares you (does it?), then this might not agree with you. Write Olga and Halga and get this. (DE)
2326 Del Monte Dr. / San Pablo, CA 94806

**HAPPY THRASHER #13 / $1 ppd.**
8 1/2 x 11 - copied - 24 pgs.
Well Tin-ear gives plenty of reviews — zines, recs and the like and then he touches on the usual poli-punk stuff and if you've read the previous issues you'll know what this one's about — more of the same but OK. (JX)
Tin-Ear / POB 2246 / Anaheim, CA 92814

**GENERIC UNDERGROUND #3 / $.80**
5 1/2 x 8 1/2 - copied - 20 pgs.
Inside you get some interviews with Cellophane Circus and Warlock Pinchers plus political comments and some stories. Cool shit here from Colorado.(JX)
Nick Smith / 1118 13th st. / POB 19B / Boulder, CO 80302

**WHO CARES? # ?? / $1.75 ppd.**
8 1/2 x 11 - offset - 24 pgs.
A professional rag from the DC area with interviews from Jawbox, Holly Rollers, I Spy, and articles by Vic Shelter and Positive Force. Great layout and the interviews are pretty damn good. Normally I hate polished punk zines, but if you're into these bands then it's worth checking out. (JX)
POB 1181 / Bethesda, MD 20827 -1181

**SMILE #5 / $2 ppd.**
8 1/2 x 11 - offset - 44 pgs.
I don't remember if I reviewed this last issue or not, so here goes. Why are all the old anarchists so obsessed with children's sexuality these days? Mid-life, anarcho-crisis? Sex, sex, anarchy, and more sex. Off the wall and revolutionary (which is more than a lot of anarchist publications can say). Worth a read through. (LH)
Schiz-Flux / Box 3502 / Madison, WI 53704

**BIG DUCK #3 / $1.50 ppd.**
8 1/2 x 11 - copied - 26 pgs.
Hey wanna blow up your friends? Become a Tofu Skin? Shoplift with ease? Well then you should definitely check out this latest shit from Thadicus. Lots of stories and ramblings and you know, punk kinda stuff — sloppy where it needs to be and not where it dont. Get this one. (JX)
Thadicus / 1100 Howe Ave. #255 / Sacramento, CA 95825

**GO! #4 / 30p ppd**
5 1/2 x 11 - copied - 32 pgs
This is an example of really fine zine-age. Tons of tiny print on various subjects. Excellent columns, humor, zine + noise reviews, and interviews with bands from all over the world — Makhon-ovcina, Confusion, SM - 70, GO! Good standard punk fare. (KO)
c/o Adam Johnston / 12 Hopeman Path / Darnley, Glasgow / G46 8SF / Scotland, UK

**EGGHEAD #5/ $1.50 ppd.**
8 1/2 x 11 - copied - 32 pgs.
BORED ZINE REVIEWER CAN'T UNDERSTAND WHY SO MANY ZINES PRINT THESE BORING PAUL WEINMAN "POEMS".
a. gets gun
b. loads gun
c. shoots White Boy
EGGHEAD CONTINUES TO BE A FINE ZINE WITH INTERESTING, POLITICAL ARTICLES AND GOOD WRITING WITHOUT WHITE BOY OVERKILL. (LH)
Donna Nicolino / 2161 Burroughs St. / San Diego, CA 92111

**SKULLSESSION #20 / $2.00 ppd**
8 1/2 x 11 - copied - 32 pgs
Vic Vomit seems to have pissed some people off. I think maybe he tried to be honest and reasonable or something really politically incorrect like that. Contains various columns, reviews, and decent interviews with Phleg Camp, Christy McCool, Five Foot Nothing, Embittered, Citizen's Arrest, and another Poser and Hobbes cartoon. (KO)
c/o Brad Mitchel / 3187 Keynes Ct. / Mississauga, Ontario / L5N 2Z7 / Canada

**PUDDLE #5 / $1.00 ppd.**
8 1/2 x 11 - offset - 32 pgs.
Total gnarl. Total Fucking Gnarl! Cool thang about Pud 5 is it's on newsprint but all handwritten. Inside are Desperate Tales from the Darkside of Krisser; Dumpy Moe comics (p.s. kill the fucker); a puddle guide to Cal; punks in the wilderness; stressin help; some scary punk band news and shitloads of those zaney Chrisser drawings. And there's none of the "overworked" band interviews. Yeah, its fun and hardy but in all these pages I'd like to see at least something that's not surface stuff.(JX)
Lookout Recs / POB 11374 / Berkeley CA 94701

**CHRONIC BAILS #7 / $1 ppd.**
8 1/2 x 11 - copied - 36 pgs.
All you skate punks who drink and think you're too punk for Thrasher will love this one. Fuck, it's not too bad; and the best part is it's from the South bay. It has a good interview with Stikky and other punk stuff, oh and a few skater pictures too.(JX)
391 Greenpark Dr. / San Jose, CA 95136

**BOILING POINT #5 / $4 ppd. $6 overseas.**
8 1/2 x 11 - offset - 48 pgs.
Boiling Point is really turning out to be a good zine. Issue 5 has interviews with Amenity, Galleons Lap, Hammerbox, Soundgarden and Treepeople. Also included is an Amenity 7". Those of you who've blown off Boiling Point before for being straight edge should check it out — a good balance here. (JX)
POB 21281 / Seattle, WA 98111

**7 FOOLS ON A QUARTER PAGE / $4 ppd**
4 1/2 x 5 1/2 - copied - 16 pgs
This zine FUCKIN rules! 7 of the Bay Areas Top Punks lay it down on the page. This is PUNK! Also included is a surprise 7 inch only available with the zine. Get this one fast! (JX)
630 54th st. / Oakland, CA 94609

**SPASTIC BUTTERFLIES IN RAGE #4 / 29¢ ppd.**
8 1/2 x 11 - copied - 14 pgs.
This issue was looks and reads as if was put together really fast. The content has a couple of short rants (anti-war & pro-choice) plus a couple of reviews and other bits of writing. I had a hard time staying interested with this one, the content just wasn't that interesting. (MS)
800 New Stine #20 / Bakersfield, CA 93309

**PUNK PALS #16 / 60 ¢ ppd**
5 1/2 x 8 1/2 - copied - 16 pgs
The way I see it — if you're reading MRR, you lead an empty, pathetic life. What you need is a few new friends. Well, what better way to make some punk pals than thru Punk Pals? Your mailbox can be bursting with warm and chatty letters if you just send Robert two 29¢ stamps (or 60¢), a description of yourself, a list of your favorite bands, and your address. Robert will send you this month's issue (featuring lots of listings from all over), then print you in the next issue. You would not believe the extent to which these correspondance networks reach, it's amazing. (KO)
POB 13391 / Berkeley. CA 94701

**COMBAT #1 / $1 ppd.**
8 1/2 x 11 - copied - 16 pgs.
A newsletter put out by Canada's Animal Liberation Support Group. This zines focuses on Activist ideas and info on animal liberation. Included are reports on direct actions, supermarket sabotage, arrests and support group lists. (JX)
ALFSG / Box 42, 10024-82 Ave. / Edmonton, AB, T6E 1Z3 / Canada

**TOURIST TRAP #10 / $1.00 ppd.**
8 1/2 x 11 - offset - 40 pgs.
Great cover! And good content as you expect now from TT. Articles on boycotting, record collecting, Hemp, C.O. and the homeless. Some good (not too much) poetry / photos and opinions from some college boys from RI. Definitely worth the buck.(JX)
POB 1033 / Newport, RI 02840

**WHY? $1.00 ppd.**
8 1/2 x 11 - copied - 24 pgs.
Crust, gore and peace. Music, comics and politics. (MS)
Kevin Rucks / 3032 N. Pinewood / Orange, CA 92665

**FACTSHEET FIVE #41 / $3.50 ppd**
8 1/2 x 11 - printed - 110 pgs
OK, if you don't like my reviews, there are always other places to browse. Factsheet Five is the best of them. Just about every printed thing that matters is thoughtfully reviewed in this huge zine of zines. Books, records, videos, comix, and fanzines of all genres...you'd have to see it to believe it. I must say, my favorite part of FF is the first three pages, where all the codes, subscriptions, and stuff is explained. It just entertains the hell out me. (KO)
6 Arizona Ave. / Rensselaer, NY 12144-4502

**UK RESIST #4 / $2.00 Surface-$3.00 Air**
8 1/2 x 11 - printed - 32 pgs
Zowie! This is cool! If you read the US Anarcho-zines (PE, Hippycore, etc.) then it's high time you sent for this. Way cool news, reviews,columns, interviews in that tried but true format used by all the best zines. Band interviews include Chumbawumba, Astronauts, The Price, Suicidal Supermarket Trolleys, and Ice Cube. The zine is visually appealing and has a friendly attitude. (KO)
POB 244A / Surbiton, Surrey / KT5 9LU / England

**DEMOLITION DERBY #2 / free**
11 1/2 x 17 - newprint - 40 pgs.
Another damned (and damning) good issue of this fairly new anarchist publication. Although it can get a little dry at times (and certainly doesn't have all the flair of Anarchy), there are quite a few good articles including more criticisms of anarcho-syndicalysm and the I.W.W. Feminism in general gets bashed around this issue as well. Not too positive, but it's definitely interesting reading. (LH)
C.P. 1554, Succ. "B" / Montreal, Quebec / Canada H3B 3L2

**RETROFUTURISM #14 /$3 ppd.**
7 x 8 1/2 - offset - 48 pgs.
Decidedly anti-aesthetic, this is done by a group calling themselves the Tape-Beatles who were in one way or another connected with Photostatic (now taking part in the art strike). Either way, this is politics and semiotics. Trying hard to define themselves as "cultural workers", they tread that fine line of revolutionary vs. self-absorbed. Always interesting, this is highly recomended. (LH)
PO Box 227 / Iowa City, IA 52244

**ANARCHY #27 / $2 ppd.**
11 1/2 x 17 - newsprint - 36 pgs.
This should have been reviewed in the last issue, but I managed to space out. Pederasty vs. ageism vs. childrens sexuality... You can take it or leave it. I don't care what anyone does so long as it's free of manipulation and done with consent. I can't get into the whole issue in this space (I don't know if you want my opinion anyway) but Anarchy has a lot to say on the issue. Still the best letter section of any anarchist publication, this is essential. (LH)
C.A.L. / PO Box 1446 / Columbia, MO 65205-1446

**FUNMARE INK. #3 / $2 ppd.**
5 1/2 x 8 1/2 - copied - 24 pgs.
Someone's creative outlet has become an interesting collection of rants and situationist influenced graphics. Mixing punk and politics. Guy Picciotto and Guy Debord. Manipulation of comics. Cut and paste. Some good. Some okay. Good job. (LH)
627 Taylor St. #21 / SF, CA 94102

**BRAINLESS CHILD #4 / $2.00 ppd.**
8 1/2 x 12 - copied - 20 pgs.
Up and at ya with features on a bunch of curious sounding bands, press clippings of an animal rights bent and the problems of New Zealand's unemployed. A touch predictable. (MW)
43 Featherston St / Levin / New Zealand

**MARY HAD A LITTLE DRUG PROBLEM #4 / $2 ppd.**
5 1/2 x 8 1/2 - copied- 14 pgs.
Looks like a badly done first issue instead of a fourth. It's in German but it looks like a punk as fuck zine. The folks doing this should put more time, thought and imagination in this. (PR)
Matthias Legde/ Senefelder Strabe 3/ 1058 Berlin/ Germany.

# FANZINE REVIEWS

**ABSCESS #1 / $1 + stamps**
8 1/2 x 11 - offset - 24 pgs.
An amazing first issue! The layout and shit is great, and inside you'll find interviews with Sockeye, Unborn-SF and Celibate Commandos. Also a review of catalogs along with zines and recs. (JX)
Ben Davis / 104 Willowdell / Tocoa, GA 30577

**LINTFIT #1 / $4.00 ppd.**
8 1/2 x 11 - offset - 16 pgs.
Part and parcel of the "Things I Stole" comp (see recs) this takes over where the insert left off. Extra info on the featured bands, an intro on motivation behind the project, pics and reviews. Perhaps a little thin in it's own right but a valuable extension of the disc. (MW)
POB 460346 / San Francisco, CA 94146

**THE ALTERNATIVE VOICE $1.00 ppd.**
5 1/2 x 8 1/2 - copied - 8 pgs.
Short reviews, free classifieds, local opinions about the war and inside info on the members of Saliva Tree. Pretty skimpy for the bucks. (MS)
POB 25125 / Tempe, AZ 85285-5125

**BLANK GENERATION #8 / $1.00 ppd.**
5 1/2 x 8 1/2 - copied - 16 pgs.
In a word — insubstantial. Short cafuffle on the Neil Young/Sonic Youth showcase, a review or three and some indecipherable gags come doodles. Could do with a helping hand. (MW)
POB 7441 / Trenton, NJ 08628

**DECONTROL #10 / free**
5 1/2 x 8 1/2 - copied - 12 pgs.
This tenth issue has some reviews, an article about The Commonwealth (4 piece band from D.C.), some writing, a list of upcoming shows and 3 skulls on the cover...not much else. Quick reading but nothing memorable except the effort of making this zine last this long. (MS)
POB 404 / Duluth, GA 30136-0404

**IMPULSE #7 / $2.00 & 29¢ stamp**
8 1/2 x 11 - copied - 38 pgs.
Self titled anarchist journal, this zine is made up of loads of articles, news and reviews. Subjects touched on are...the Gulf War, the Mohawk struggle, enviornmental concerns, plus a short write up on the RAF and the Young Lords Party. This zine takes a traditional direct action anarchist stance on most of the issues which in this case comes off at times too simplistic but never the less I still found myself reading most of the content. (MS)
c/o Jon George / Route 1 / Red Wing, MN 55066

**BOMBSQUAD #1 / 29¢ ppd.**
5 1/2 x 8 1/2 - copied - 16 pgs.
This is put out by the editor of Bombshell zine who wanted to start a zine that just dealt with editorials about issues in the hardcore scene (a hardcore forum). In this first effort there's a pro slam dancing article, a simple minded bit of frustration about being anti-racist and being beat up by blacks plus a thing about A.R.A. which was pretty weak because no one from A.R.A. or the Baldies (heavily criticizes) was interviewed. These issue need to be discussed from a less sheltered perspective. (MS)
11902 Lanner Pl / Laurel, MD 20708-2810

**GRUNZ #3 / $3.00 ppd.**
5 1/2 x 8 1/2 - offset - 36 pgs. - German
Interviews with Razzia, Inside Out, Active Minds, Life...But How To Live It?, Pullermann and Shudder To Think plus a couple pages of zine and record reviews. Nothing more, nothing less. (MS)
Julia Strechel / Ostwenderstr. 6 / 3000 Hannover 1 / Germany

**THE NIGHTTIME, SNIFFLING, SNEEZING, COUGHING, ACHING, STUFFY-HEAD, FEVER, SO YOU CAN REST ZINE #1 / $1.00 ppd.**
5 1/2 x 8 1/2 - copied - 20 pgs.
A short rant against religion, reviews, a good story about being a homophobe queer, a great altered Vegan Reich ad plus a interview with the first gay Oi band. Some parts interesting, some parts just silly or dumb. (MS)
c/o Pat / POB 33263 / Mpls., MN 55433

**SUPERDOPE #1 / $1.50 ppd.**
8 1/2 x 11 - copied - 26 pgs.
A good first issue that has an in-depth interview with Claw Hammer and long articles about Radio Birdman and Flesheaters plus a lot of reviews (records and shows). Well organized and interesting...I look forward to the next issue. (MS)
c/o Jay Hinman / 520 Frederick St. Box 33 / San Francisco, CA 94117

**ZAP #34 / $4.00 ppd.**
8 1/2 x 11 - offset - 60 pgs. - German
Interviews with Burn, Mike Bullshit, Mordred, Melvins, Flaming Lips, Master, Alternatives and House of Suffering plus articles, reviews. photos, news and letters. If your interested in finding out whats going on or through the German scene then I reccomend this zine. (MS)
POB 403 / 3000 Hanover 1 / Germany

**I.G. #5 / $3.00 ppd.**
8 1/2 x 12 - copied - 36 pgs.
Music is the main focus here with interviews with Exit Condition, Damage, Wordbug, All, Filler, Meatfly, Since The Operation plus a couple more. There's also a couple pages about T.V. A good mixture of known and unknown bands not all of which will be interesting to everyone but there are some good parts to be found. (MS)
Aston Firs / Halton Fenside / NR Spilsby / Lincs / PE23 5BD / England

**SZEMETTELEP #1 / $2.00 ppd.**
5 1/2 x 8 1/2 - offset - 28 pgs. - Hungarian
A mixture of punk, post punk and noise bands. The bands get dealt with via interviews, articles and reviews. A lot of diverse music info and opinions plus some good Hungarian contact addresses. (MS)
Bathary Garbar / Paskomliget ut 55 / 1156 Budapest / Hungary

**CARTER #5 / $1 ppd.**
5 1/2 x 8 1/2 - offset- 12 pgs.
Articles, bands, comics, records and humour. That sums up the content and that's about all I can really say. I found it a pretty average read overall. Some of it is Florida orientated. (PR)
1239 N.W. 22 Ave/ Miami/ FL. 33125.

**UNTITLED #1 / 50¢ ppd.**
5 1/2 x 8 1/2 - copied - 20 pgs.
A simple first issue that has a good mixture of opinions and music interviews. This issue has short conversations with Uncle Tupelo and Ultraman plus thoughts on the war and social interaction. (MS)
1333 St. Clair Ave. / Collinsville, IL 62234

**ROGER MAG #6 / $3.00 (15 francs) ppd.**
6 x 8 1/2 - offset - 60 pgs.
Apparently this comes with a Phobia flexi so I guess we missed out there. As my French is little flakey, to say the least, I'm going entirely on appearances here... and my gut reaction says 'text book'. It has a dry, semi-official typeface and series of oddball diagrams that takes me right back to the classroom. For those better versed in the language you may like to check out the chat with MDC, soap opera script, and editor's unhealthy obsession with Vanessa Paradis (teenage French starlet). (MW)
11A Allee Spach / 67000 Strasbourg / France

**CHARETTE'S EYE VIEW #1 (?) / $1 ppd.**
8 1/2 x 11 - offset - 4 pgs.
A collection of one panel cartoons mostly done with a wacky sense of humour. One or two of them brought a smile but overall they just didn't wash with me. (PR)
James Charette/ 242 Rathgar street/ Fall river/ Ma. 02720.

**MOSH HARD #7 / $1 ppd.**
8 1/2 x 12 - copied- 6 pgs.
Mosh hard? Only for those people lacking in common sense. This is from Mexico and has features on Antfarm, Ed Gein and Cenotaph. Most of it is in Spanish and it has slap dash layout. (PR)
Fernando R./ Urano # 1409/ Col. Nva. Linda Vista./ CD. Guardalupe, N.L./ CP 67110/ Mexico.

**DEVASTATED #2 / $2.00 ppd.**
8 1/2 x 11 - copied - 32 pgs. - English
Punk as fuck. This Philippine zine has loads of interviews with both local and European punk bands. Most of the content covers the local punk scene, its bands, zines and happenings via reviews, articles and comics. A zine from a country where a lot is happening but is rarely thought of when punk comes to mind. (MS)
c/o Dennis Matibag / 1621 Merced St. / Paco / Manila / 1001 Philippines

**Y ZINE #19 / $2.00 ppd/**
5 1/2 x 8 1/2 - copied - 22 pgs. - French
A diverse independent music zine that has interviews with hardcore, noise, rap, R&B and reggae bands. The editor does a good job in giving exporsure to all types of music involved in the alternative community. In this issue: Umoya, Davy Jones Locker, Hoax, Les Oidgts and Mi Chats-Mi Souris. (MS)
c/o Gry Jeje / 86 Rue de Javel / 75015 Paris / France

**ANOTHER PAIR OF SHOES #5 / $1.00**
5 1/2 x 8 1/2 - copied - 36 pgs.
This issue has an interview with John Simcox (of the Vegetarian Information Service Of Minnesota) which covers this man's reasons for not eating meat. There's also a Babes In Toyland basic info interview plus some reviews and opinions. Vegetables and Babes, that's about it. (MS)
POB 300031 / Minneapolis, MN 55403

**ROTTEN FRUIT #5 / SUBTERRANEAN #4 / $1.50 ppd.**
5 1/2 x 8 1/2 - copied - 36 pgs.
Both zines offer a lot of short personal rants on various subjects ranging from the war to rollerblades. The tone of the writing is either angry or sarcastic. There are also a lot of cut and paste graphics and assorted filler. (MS)
1058 Beddingfield Pl. / Westerville, OH 43081

**ART-CORE #9 / $1.50 ppd.**
8 1/2 x 11 - offset - 24 pgs.
A mixture of art, poetry, writings and band interviews. The art is either gore or sex and the poetry toys with the same subject matter but is either bareable or so bad that it should be destroyed as soon as possible. The bands interviewed are Pink Torpedos and Guardez Lou. (MS)
POB 49324 / Austin, TX 78765

**SHAKE #1 / 29¢ ppd.**
8 1/2 x 11 - copied - 8 pgs.
This first issue contains a short introduction to one perspective of what anarchy is also included are several political poems and writings which didn't make me cringe. (MS)
253 Stewart St. / Peterborugh / Ont. / K9J 3M8 / Canada

**VICIOUS HIPPIES FROM PANDA HELL #11 / stamps**
5 1/2 x 8 1/2 - copied - 24 pgs.
Colourful rundown of current vinyl happenings, advice for the terminally unemployed and some thoughts on war hysteria. A fanzine in the true sense of the word. (MW)
POB 34 / Portland, OR 97207

**OUTBACK #5 / $2.00 ppd.**
8 1/2 x 11 - offset - 44 pgs.
An all hardcore zine that has interviews with 7 Seconds, The Believers, Skin Shed and Anti-Racist Action. The interviews are short and just cover the basics also included are show and record reviews plus opinions about racism. The majority of space is given to loads of pictures of band members on stage...hot, serious, sweaty and some with no shirts on. (MS)
5255 Crane Rd. / Melbourne, FL 32904

**STRANGE DAMAGE #6 / $1.00 ppd.**
5 1/2 x 8 1/2 - copied - 48 pgs.
A ton of small type that makes up everthing from band interviews to sardine reviews. Music, humor, opinions, clip art and drawings. (MS)
366 Gridley Ct. / San Jose, CA 95127

**STRESSED OUT #13 / 52¢ ppd.**
7 1/2 x 8 1/2 - copied - 16 pgs.
An informative issue that is completely dedicated to the subject of the draft. Articles and facts about what people can do to get out of it and avoid it. Important reading for the unwilling participants in the New World Order. (MS)
c/o FUSE / 333 S.W. Park 4th Floor / Portland, OR 97205

**STRAIGHT OUT #8 / $2.00 ppd.**
5 1/2 x 8 1/2 - copied - 36 pgs.
No prizes for guessing where this is coming from, though it is atypical in many ways. For one there's a fairly wide spectrum of opinions expressed and a relatively challenging Shelter interview. On the down side a hardline meathead goes totally unchallenged in Straight Out's on-going vegetarian debate. That, coupled with one or two suspect ads, leads me to believe it could be the direction taken in future issues. First fifty orders catch a free Only the Strong 7". (MW)
7103 Oakwood Glen #15 / Spring, TX 77379

**SKOINK #3 / $3.00 ppd.**
8 1/2 x 12 - copied - 32 pgs.
Something old, something new, something borrowed, something blue. Ignore the latter but the former categories are covered by some old school punk and new wave ska. Anhrefn and the UK Subs set slightly regressive tones in their interviews while Watch You Drown and the anti-Le Pen faction SCALP have more constructive opinions. The final chapter in a potted history of ska completes the package. Just don't ask me what that title means! (MW)
Postbus 41 / 9550 Herzele / Belgium

**CREWCUT #1 / $1.50 ppd.**
8 1/2 x 11 - copied - 26 pgs.
Interviews with Speakeasy, Discontent, Snapcase and Tony Victory. All the interviews are short and just cover surface topics but I found the Tony V. one interesting. A couple of pages of reviews, photos and some opinions (some good, some confused!) fill up the rest of the pages. (MS)
Kevin Zarbo / 621 Minnesota Ave. / Buffalo, NY 14215

**INTERNATIONAL ADDRESSES LIST #1 / $2.00 ppd.**
8 1/2 x 12 - copied - 16 pgs.
Basically this zine is a list of addresses of people from all parts of the world who are looking for pen pals or people to stay with during their travels. Most of the people are into some form of punk. (MS)
Marco Castelli / Via Pergolesi 8 / 20052 Monza (MI) / Italy

**DUMPSTER DIVE #4 / $3.00 ppd.**
8 1/2 x 11 - copied - 36 pgs.
I'm not sure how many zines use this title but this one is mainly a punk zine that has worthwhile interviews with Social Distortion, 76% Uncertain, MDC, Cheetah Crome, Poison Idea and more plus loads of reviews. This issue comes with a free 7" ( Seizure, Lost Generation and Wussies). Good deal. (MS)
74 Osbourne Ave. / Norwalk, CT 06855

**INWARD MONITOR #4 / $1.60 ppd.**
8 1/2 x 11 - offset - 24 pgs.
A great issue that has interviews with Citizens Arrest, G-Anx, Animal Crackers and a talk with Anthony C. (former bass player of GO!) Beside entaining record reviews, this zine also offers a pro-TV editorial and a lot of hype for Geekcore (yawn). This is the last printed issue of this zine, all future issues will be in the form of video. (MS)
Jonathan Reed / 293 7th Ave. #3 / Brooklyn, NY 11215

**BACTERIA OF DECAY #7 / $1.25 ppd.**
5 1/2 x 8 1/2 - copied - 28 pgs.
Loads of writing and opinions (war, drinking, politics, friendships and MRR) plus interviews with Against All Hopes and Agnostic Front. Towards the back are some record and zine reviews but the editor doesn't make it too clear why he slags off MRR. (MS)
63 Lennox Ave. / Buffalo, NY 14226

**POINT OF INTEREST #2 / $2.50 ppd.**
8 1/2 x 11 - offset - 20 pgs.
Highly distinctive, in a typographic way, and brimming with personality and positive energy. All the stock traits (interviews, columns, reviews) are in evidence though this time handled with fresh individualism and graphic flair. Long live Point of Interest. (MW)
POB 19416 / Seattle, WA 98109

**HOUSE OF PAIN #5 / $1.50 ppd.**
8 1/2 x 11 - offset - 32 pgs.
Sketchy, slap happy rag with a wide sphere of coverage (everything from Anti Schism to Sonic Youth). A little shallow in certain respects though it's good to see something (anything) emerge from Nashville. (MW)
POB 120861 / Nashville, TN 37212

# FANZINE REVIEWS

**PROFIT BLASKAN #11 / $3.00 ppd.**
8 1/2 x 12 - offset - 36 pgs.
Jag vet att jag lova aldrig mer komma ... got that? Then the race is half won. Scandinavian hardcore gets a look in and as always it's spikey, leather clad and noisy. (MW)
Olousg. 5 / 59135 Motala / Sweden

**BLEEDING EYESORE #1 / $3.00 ppd.**
8 1/2 x 12 - offset - 36 pgs.
Like so many other English zines Bleeding Eyesore touches on the somewhat irregular subjects of industrial music, obscure film and fiction and the avant garde art world. Though wordy and expressive (and in no way pretentious) it's not something I can totally relate to ... but I'm sure most of you will have no problem. (MW)
35 Berkeley View / Leeds / LS8 3RR / England

**FREE THOUGHT #4 / $2.00 ppd (?)**
8 1/2 x 11 - offset - 48 pgs.
Dry as dust and slightly lacking in spontaneity but that's offset by a dogged efficiency and strong interviewing technique. Verbal Assault, Man Lifting Banner, Witchcraft (not a band!) and Mike 'Factsheet 5' Gunderloy get a look in ... and this must be the first time I've seen pictures of trees get greater prominence than pictures of band members! (MW)
5219 Wyoming Rd / Bethesda, MD 20816

**CAFFEINE ADDICTION #4 / $1.30 ppd.**
5 1/2 x 8 1/2 - copied - 20 pgs.
Off-the-wall coffee crazed ramblings, and in comic book format. Caffeine addicted punks, liquor drinking rats ... it's all here. Also from the same publisher comes Untitled Tales #1. Same price, same format, same crude humour. (MW)
1133 E. Pleasant Apt. 4 / Milwaukee, WI 53202

**RAISING HELL #23 / $2.00 ppd.**
6 x 8 1/2 - offset - 44 pgs.
Stolid upholder of the UK punk tradition and remaining much the same style wise. (Read: loud, political and uncompromising ... with a smattering of dry humour.) As always debate rages in the letters section and the interviews (So Much Hate, Anarcrust, *QQRYQ* zine and Momido 7) cut straight to the heart of the matter. (MW)
Box 32 / 52 Call Lane / Leeds / LS1 6DT / England

**HEALTH #3 / $2.00 ppd.**
7 x 9 - offset - 36 pgs.
More a straight out comic book than a fanzine, and it's a weirdy one at that. Two semi-autobiographical (?) accounts with much emphasis on the harshness of life and the depths to which we sink. Thankfully it's not totally pessimistic in outlook and more often than not a bizarre, twisted sense of humour comes into play. Striking line art gives it that extra shazoom. (MW)
207 Ave B #2A / NYC, NY 10009

**WHATEVER #1 / stamps.**
5 1/2 x 8 1/2 - copied - 8 pgs.
Selection of editorials on homophobia, hemp legalization and ditching the punk scene (amongst other things). The essence of fanzinedom I reckon — sharing ideas and expressing opinions. And for those with a short attention span the size is an added bonus. (MW)
430 W. Wisconsin St / Portage, WI 53901

**SPINAL CORD COMICS #13 / $2.00 ppd.**
8 1/2 x 11 - offset - 12 pgs.
Comic with tales of space aliens and flying saucers coming to earth. Told without much dialogue and simplistic storylines. There is also a few one pagers as well. (PR)
Sal Robert Pauciello / 9 Stanley street/ Irvington, NJ 07111

**BOMBSHELL #5 / $3 ppd.**
8 1/2 x 11 - copied- 38 pgs.
Lots of pages with large type layed out in twin colums and features interviews with Food For Thought, Hogan's Heros, Admiral and a few others. There is also some pea brain flag waving nationalistic "I'm proud to be a fucking American man". Approach this with a large stick. (PR)
Conan Hultgren / 11902 Lanner Place / Laurel, MD 20708

**BRENNENDE FENSTER #2 / $3 ppd.2**
8 1/2 x 12 - offset- 20 pgs.
From Germany so it's hard to tell where they are at. Features So Much Hate, Bloodstar, The Clean and others. Clear photos and good layout. Some one page cartoons and reviews make up the rest of the content. (PR)
Christoph Merk / Obere Riedl 1 / D- 8121 Untersochering / Germany

**LAST DAZE #4 / $1 ppd.**
8 1/2 x 11 - copied - 40 pgs.
Pretty straight forward music zine here. Long and indepth interviews with Strong Impact from NY, Patterns from NY, Biohazard from Brooklyn, Dmize from NY, Leeway from NY, and the Melvins from Frisco. Record and zine reviews, show reviews, a Kansas City scene report and a advice column fill this sucker up. (SF)
Gina Lawson / 126 Benziger Ave. / Staten Island, NY 10301

**TWIN CITIES LARD GORE #2 / 75¢ ppd**
8 1/2 x 11 - copied - 22 pgs.
Alright! Another zine out there that has nothing to do with music! Political ramblings, opinions, and articles make up the content. Context involves animal abuse, cigarette companies, taxes, gov't control, punk-points, rape, flags, direct action, and MSG. Pretty fuckin good...I see a future here. (SF)
P.O.Box 8722 / Mpls., MN 55408

**FLEX DIGEST #4 / $3 ppd.**
8 1/2 x 12 - offset- 28 pgs.
From Austria so once again I can't really tell what's going on here but it looks impressive, good layout and graphics. Features include Alice Donut, Dischord, punks from Asia as well as gig reviews, fanzines and a lot of records. (PR)
Tiberiju / Schelleingasse 39/24 / A- 1040 Wien / Austria

**H.A.G.L. with UNWOUNDED VICTORY #19 / $2 ppd.**
(includes another zine free)
8 1/2 x 12 - offset- 15 pgs.
Satire mixed with left wing politics which has worked with HAGL in the past is a bit hit and miss this time around. The scandal is pretty good but would be better with the answers. Also features Distorted Truth and Cheap. Unwounded Victory tends to concentrate on "street bands" i.e. bands who can't play well who have football choruses. Which doesn't really do much for me. HAGL still manges to be total punk rock after all those years. (PR)
Trev / 57 Briardene / Burnopfeild / Newcastle Upon Tyne / NE16 6LJ / U.K.

**INCREDIBLE SHRINKING FANZINE #3 / $2 ppd**
8 1/2 x 12 - offset- 12 pgs.
Much improved on the previous issues with better layout and printing. Features include Rectify, Goober Patrol, Didjits and some wacky articles that aren't really funny as they are just too daft for their own good. Also includes reviews. (PR)
Andy / 28 Howe Park / Edinburgh / EH10 7HF /Scotland / U.K.

**FOCUSING IN ON THE MAN IN THE MOON #4 / $1 ppd (?)**
8 1/2 x 11 - copied- 20 single sides.
"A newsletter of interactive expression", proclaims the cover. Contents include articles on drug use and control, some one page graphics, poetry. This just didn't appeal to me at all. It could do with more character as it is in a pretty bland and unappealing format which would tend to put people of. (PR)
Sal Robert Pauciello / 9 Stanley Street / Irvington, NJ 07111

**LE DEGUEULIS #3 / $4 ppd.**
8 1/2 x 12 - copied- 8 pgs.
From France, mostly consisting of comics which look like crap and are badly drawn but I don't really know what they are about, although it appears as if they are in the humorous vein dealing with punk rock issues. (PR)
Janshaarl Prian / 37 Square Dufourmentelle / 94. 700 Maisons Alfort / France

**NO EXTERNAL COMPULSION #4 / postage.**
5 1/2 x 8 1/2 - offset- 6 pgs.
Contains a lengthy interview with Oyster Publications which comes off well. Also includes thoughts, reviews. Pretty small overall. According to the guy who does this, says: the new Neurosis LP "rocks harder". Oh dear Oh dear! (PR)
Criterion / 102 E. Gorham / Madison, WI 53703

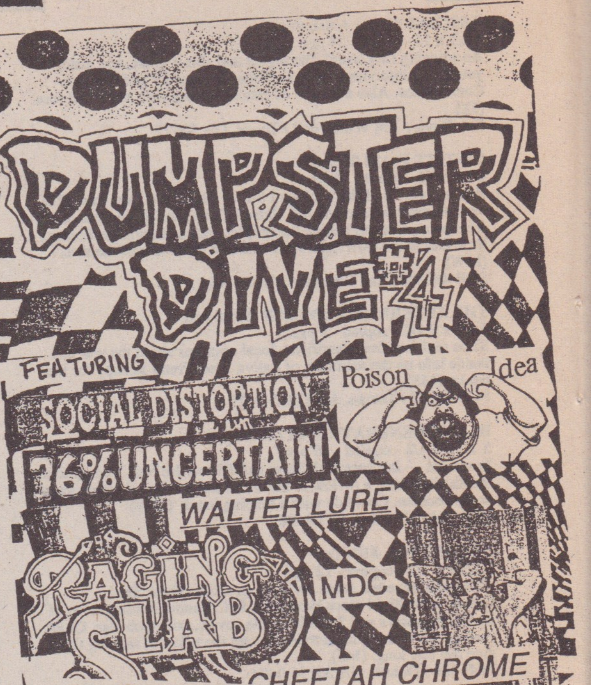
**PLAD CLOWN #2 / $0.50 ppd.**
5 1/2 x 8 1/2 - copied- 8 pgs.
Recycling material here folks. Yet another 15 minute zine. 1 page cartoons (?), photo spreads, articles on shopping malls and necrophilia. All badly done. Zines like this epitomize what's wrong in fanzine land these days. Hows that for honest but unconstructive reviewing? (PR)
Jim Hadde/ 141 Spartan Ave #1 / E. Lansing, MI.48823.

**HOLY TITCLAMPS #7 / $1 ppd**
8 1/2 x 5 1/2 - copied - 48 pgs.
Wow...this zine is so fuckin great!This issue contains more of the same as in past issues; sexually explicit stories and drawings, political drawings, poetry (the good kind), cartoon strips, a great zine review section, and misc. articles and stuff. It has a definite homo slant, so you ultra-hets out there open up a bit and give it a read. (SF)
Larry-bob / PO Box 3054 / Mpls., MN 55403

**ONE WAY TICKET TO CUBESVILLE #4 / $2 ppd and/or 20p + SAE (U.K.)**
8 1/4 x 6 - copied - 28 pgs.
Punkshitpukefuckyou zine outta England. If you haven't already heard about Cubesville, well...This issue has lengthy interviews with Pleasant Valley Children, Stikky, and Mere Dead Men. Articles on Margy Thatcher, record consumerism,and stone circles in religion are pretty good. Punk comic srips and the @ crossword puzzle are funny. Record and zine reviews tie this fun-filled issue up.(SF)
c/o Richard / 22 Windsor Rd / Formby / Merseyside / L37 6DY U.K.

**SKIN GRAFT COMIX #4 / $2.50 ppd**
11 x 15 - offset - 40 pgs.
Wow...this is one of, if not the, best punk comic zines ever. The best thing about this issue is definitely the comic strips...Commander Floyd, Captain Suicide, Bonehead and Friends, Swingin' Monsters, etc. All well drawn with funny stories.There's a long indepth interview with the Accused. Also, a few pages of reviews of all sorts of things. A good thing to pick up. (SF)
Mark Fischer / PO Box 738 / St. Charles, MO 63302

**HAPPY PIG FUNNIES #2 / $1.50 ppd.**
5 1/2 x 4 1/4 - copied - 12 pgs.
This is done by the same guy who does Skin Graft Comix. It's a real good mini comic that's kind of 'spensive, but it has a color cover and it's copied on thick paper, so that kind of makes it worth it. The plot's good and the artwork is great. (SF)
Mark Fischer / PO. Box 738 / St. Charles, MO 63302



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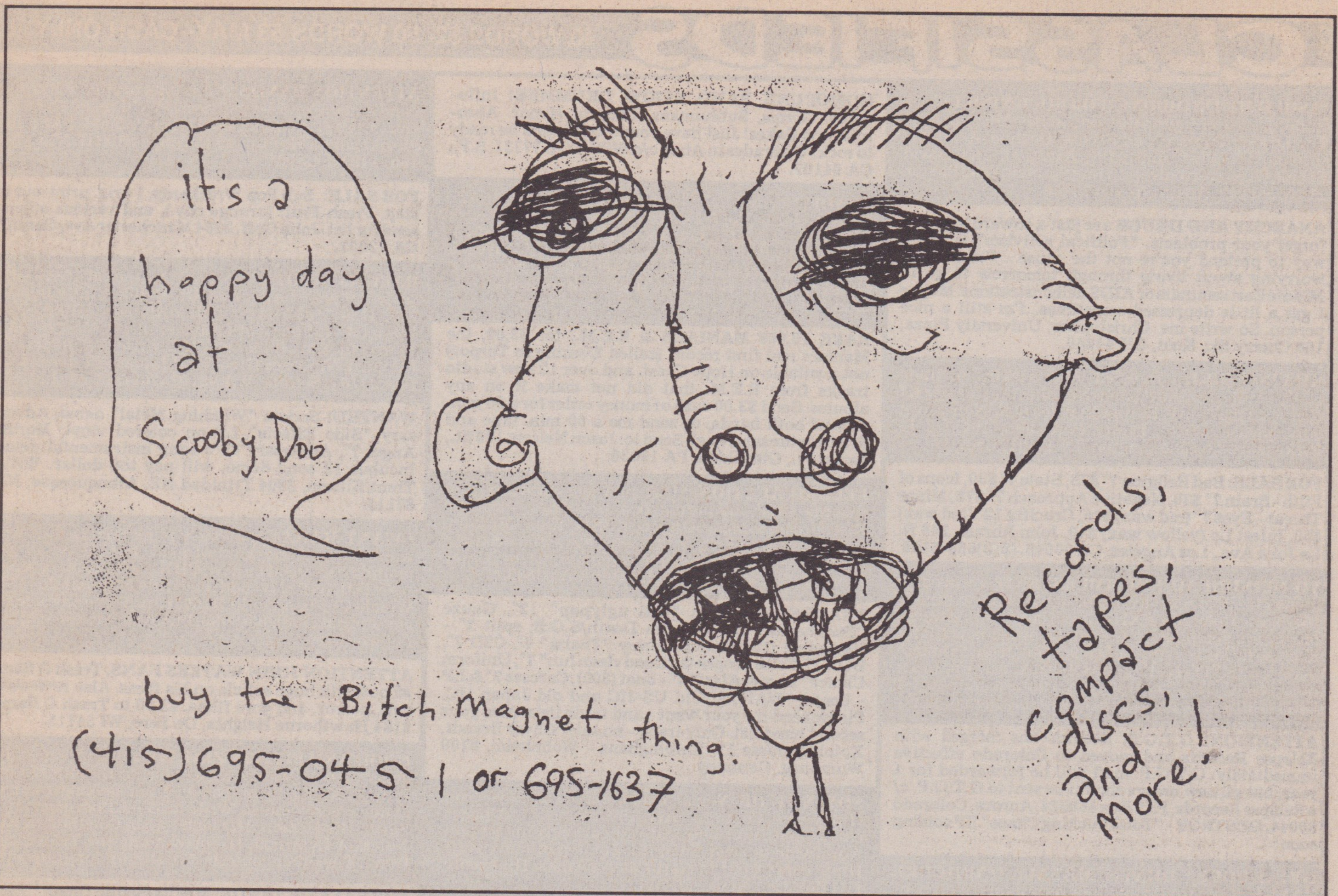
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# CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!!

**"I SOLD MY TROMBONE (FOR ROCKNROLL)"**, a 3 band 8" flexi compilation, with Humidifier, Thompson's Disease, and Face of Decline. Available through Blacklist, Mosh Pit, Ax/ction, and David Schall. Or $3 cash only from Bug Scratch, 2882 Barton Skyway #212, Austin, Texas 78746.

**ANARCHY AND DRUGS** are just a coward's way to forget your problems. "Political activism" is just a way to pretend you're not the cause... I'm to busy worrying about living through tomorrow to go to Middle East seminars or AIDS demonstrations. Maybe I get a little depressed sometimes...I'm still a nice person. So write me. Christopher, University Plaza, 168 Cherry St., Kent, OH 44240.

**KILLING JOKE** - Devoted joker seeking to trade audio + video from my extensive collection for any KJ items you may have. European video O.K. Non-profit only, please. Write: Frater Perduabo, 104 1/2 E. Kirkwood #29, Bloomington, IN 47401, USA.

**FOR SALE:** Bad Religion 7" $75, State 7" $30, Icons of Filth -Brain 7" $30, Negative Approach 7" $75, Minor Threat - Eyes 7" (red wax) $75, Crucifix 12" (red wax) $50, Infest Lp (yellow wax) $40. John Abram, 346 N. La Jolla Ave., Los Angeles, CA 90048. (213)658-5166.

**YO GRINDHEAD DRUMMERS**, EXIT-13 needs a groovy freak to play drums for us! Must be willing to relocate to Colorado. EXIT-13 will be recording tracks for several compilation Lp's and a brand new LP for Relapse Records in the fall of '91. Get in touch immediately at EXIT-13, P.O. Box 440324, Aurora, Colorado 80044. This is the ONLY contact address for EXIT-13! Shirts and records available here only!

**ATTENTION!** G.T.G.P. Records has merged with Relapse Records and moved to Colorado effective immediately. G.T.G.P. mail will be forwarded for 1 year, but all new orders should be sent to G.T.G.P. c/o Relapse Records, P.O. Box 440324, Aurora, Colorado 80044. DESTROY - "Total Fucking Chaos" EP coming soon!

**GRINDCORE/ DEATH METAL/ HARDCORE BANDS**, if you would like your records and merchandise distributed through the new Relapse/Nuclear Blast America mailorder catalog, send info, prices, and a groovy letter to Relapse/Nuclear Blast America, P.O. Box 440324, Aurora, Colorado 80044. Spread the word!

**BOUNCING CASKET FANZINE** looking for contributions by bands, fanzines, and anbybody else; send stuff for reviews, write ups, scene reviews, etc., etc. Band interviews welcome. All kindza trades are cool as well. Otherwise $1.50 per ish. Send to: Mike B., 104 Wilkinson, East Prairie, MO 63845. Latest issue w/The Undead, The Fiendz, reviews, humor & more.

**NUCLEAR BLAST, TAANG, WE BITE**, Wow, Meantime, Mcr - are a few names having products dsitributed by INTERMUSIC. New "free" catalog every month! Stamp/I.R.C. please. Intermusic, 63 Pollard Lane, Bradford, BD2 4RN, West Yorkshire, England.

**BRAINSTORM EP NIGHTMARE CONTINUES...** is available for £2.55 pp U.K./2.69 pp Europe. Killer grind thrash metal!!! Distributors urgently needed! Next project: Maelstrom (NY) & Blaggers (london) EPs. Intermusic, George, 63 Pollard Lane, Bradford BD2 4RN, West Yorkshire, England.

**WANTED:** Shirts, OB IV lgslv, Absolution, Amenity, Citizen's Arrest, Downcast; Records: Infest Absolution, Amenity, SFA, Libido Boyz, Bold, Chain, Half Off, Authentic Jamaican ska and Rocksteady, Anarcho punk and people into mtn. bikes, squatting, silkscreening, Hesse, Kafka, Mike 5327 Reed Place, St. Paul, MN 55110-5817.

**FOR SALE.** Subhumans - Demolition War (Spiderleg) $20, Heresy - Never Healed Flexi, No Comment - Common Senseless 7" (gray wax) $15, FU's - My America and Kill for Christ Lp's $45 each, Drunk Injuns - 10 in (1000 made, green wax) $30, also have ska & reggae so send for list. John Abram, 346 N. La Jolla Ave., Los Angeles, CA 90048. (213)658-5166.

**TWO GERMAN BOYS WANT TO SPEND** vacation in the USA. We want to N.Y., Washington, Boston, Miami, S.F., L.A. and some other cities. Start in June end in August. If you have a sleeping accommodation then write to: Bernd Link, Marschallstr. 8, 7800 Freiburg, Germany.

**HOMOPUNK BAND NEEDS DRUMMER!** Influences: Germs, Subhumans, Code of Honor. Absolutely no flakes! Just have your own kit and be ready to rock! Comrades in Arms c/o WPS, POB 77731, S.F., CA 94107.

**TRADE:** Necros - IQ32 7", Halo of Flies 7"s, Helmet 7", Dope & Guns - Vol.5, Fugazi - Sub Pop 7", Deathwish 7" & more. WANTS: Jawbox 7", Die Kreuzen - 1st LP (red), Really Red- New Strings...7", C.I.A. 7", Nirvana - 1st 7", Dope & Guns - Vol.1, Teen Idles 7". Write to: Grant Dow, P.O. Box 497, CH-6612 Ascona, Switzerland.

**RARE 10,000 MANIACS & R.E.M.**, for $3.00, the Maniacs real first record (called Evening In Torpor) not available on Hope Chest, and over 12 new studio tracks from R.E.M. that did not make it on any albums. Send $3.00 cash or money order for a 60 min. tape of both bands, or send me a 60 min. tape and $1.50 for the same deal. Send to: Jason Nelson, 106 St., James Pl., Glenolden, PA 19036.

**RECORD AUCTION:** U.S. mid 80's hardcore, 250 records total, including test pressings, multiple Dischord pressings, SOA green, SSD "Kids" X Claim, DYS, Neg. Approach, Y.O.T., etc., etc.... Bid deadline is May 20. Send SASE for complete list to: Casey Jones, 7181 Carlton, Westminster, CA 92683.

**TRADES:** Lipcream "Kill uglypop" 12", Gauze "Fuckheads" 12", Napalm Death/S.O.B. split 7" - Hardvinyl (100 made). Heresy "Thanx" 7", C2D 7", BGK 7", False Prophets "Good clean fun" 7", Uniform Choice "Live & Alert" 7" - boot (300), Carcass 7" & LP - boot... WANTS: Old US-HC and old Japan HC. Please send me your want - and trade lists. Also your second hand list. Only trade - no sale! Cliver Brandt, Kolpingstrasse 11, Kolpinghaus - Wohnheim, 8700 Wurzburg, Germany..

**SOY NOT OI!** Vegan cookbook is at now from Hippycore. Contains over 100 recipes, 112 pages, essays, nutrition info and rad cartoons for $2 ppd. worldwide or send SASE for catalog of punk stuff. Hippycore #8 out in April/May. Thanks. Hippycore, P.O.Box 195, Mesa, AZ85211.

**NOW AVAILABLE:** Abscess Magazine issue 1. Includes interviews with Sockeye, Unborn-SF, Celibate Commandos, and other cool junk. Send a dollar (and if you can, extra stamps) to Abscess Magazine, 104 Willowdell, Toccoa, GA 30577. Also looking for records by the Germs, Church Police, etc ...

**LIFESTYLES OF THE BODILY DISMEMBERED** is a bi-monthly fanzine featuring horror movie reviews, articles, local band interviews and other stuff. Bands that wish to be reviewed in up-coming issues send tape and bio. Ad space also available. To receive a copy send 75¢ and stamp to: Lifestyles of the Bodily Dismembered , 1702 Burns Ave, St Paul, MN 55106.

**RAWHEAD** - The best elements of wrestling, GG Allin and North Carolina on one 7". Over a year in the making and out soon! Sampler tape and mail order catalog still $1. TPOS, 12 Mill Plain Rd, Danbury, CT 06811. (203) 792-1630.

**WANTED:** Interviews for Clash book, related items (audio/videotapes/presskits/promos). Especially want to hear from Mabuhay dissidents who organized '79 benefit show. All letters answered, have agent's interest. Ralph Heibutzki, PO Box 968, St Joseph, MI 49085-0968.

**10,000 MANIACS** first two records, "Evening in Torpor" and "Secrets of the I Ching", for sale. The first $75 for both or $40 each gets them. These are Scott Hull reprints in mint condition. Send cash or money order to: Jason Nelson, 106 St James Pl, Glenolden, PA 19036.

**URGENT FURY** would like to thank all the people that have supported us for the past six years. To those of you we've lost touch with please write so we can make it up to you. Abraham Rodriquez, PO Box 158 Hub Station, Bronx, NY 10455.

**WORKING MOTHERS** - "Crush Me," the new album out now on Cargo Records. "Mainstream version of the Descendents" - MRR, "Hook-filled, power-pop-punk" - BANG! We are planning to tour the U.S. this summer. Any promoters, booking agents, or anyone interested. We would like to play your town. Also, European promoters please contact us: Working Mothers, P.O.B. 26541, Birmingham, AL 35226.

**ATTENTION BANDS!** Need hats printed with your band's name or logo on them?? We'll make them for you. Cheap, reliable, convenient! Send SASE to: Susquehanna Hat Co, 45 Carmine St #1B, NYC, NY 10014 for details!!!

**FOR SALE:** Sub Pop Wreckards, 1 orig. print-out of step, Fresh Fruit (orange cov.), and various others, send for list. John Goff, 2284 Manchester Ave, Cardiff, CA 92007.

**RARE 45 'SNOTS** "So Long to the 60's" All still sealed! Small stack found $15 ppd. X "Adult Books" $45, Dils "198" 45 $37, Rain Parade "Mind" $40, Damned "L.Song" original set of (4) 45s $40, Evil Skins 45 $35, Ramones "Blitzkrieg" Dutch $60, Damned "Another Great" LP Japan $35, John, P.O. Box 23184, Seattle, WA 98102 (206)783-0492.

**WANTED!** Sodom "Witching Metal" demo, Adversary "Side Effects" LP on colored vinyl, Morbid Angel 7", Adversary 89 3 song instrumental demo, Incubus 12 song demo, will pay top dollar. Write: Trent Ellison, 3804 Trinidad NE, Albuquerque, NM 87111.

**I WANT MAIL!** I'm a lonely punk homosexual who wants all and any kind of mail. Put me on all gay mailing lists, send me free CD's, sign me up for zines. ANYTHING!! My address: Steve Ihnatiuk, 1772 Winola Ct., Naperville, IL 60565. Call me anytime for anything at (708)983-9083. PLEASE write or call me, I'm waiting!

**ATTENTION JOHN WATERS FANS.** Trash O Rama #5 out with huge article on his films. Also reviews of cult, horror, and gore films. $2.00 to Trash O Rama, 2124 Hawthorne Heights, De Pere, WI 54115.

**GOOD AND PLENTY ZINE** is trading straight edge gems such as Wide Awake, Gorilla Biscuits, Judge, Project X, Youth of Today. I am looking for Iron maiden merchandise. Write to: Gabe Rodriguez, 2116 Salem Blvd., Zion, IL 60099. Also: Congrats to Kim Nolan of Lynwood, IL for winning the Twin Peaks trivia. The other contests. are still up for grabs.

**FOR SALE OR TRADE:** Misfits/Septic Death "Vault of Horror" Split 7". Few copies available. Minimum bid $15. Send bids or trade offers to: G. Ancheta, 8624 Hemlock Hill Dr., Houston, TX 77083.

**HEY, LOOKING FOR HARDCORE SHIRTS** of Absolution, Project X, Judge, or others. Also willing to trade. Our band needs a drummer to play hardcore. Please write or call. Greg Orehostky, 25 Red Bank Rd., Spotswood, NJ 08884, (908)251-4456.

**SPLATTER COLOR 10"S FOR SALE!** Demise 14 song hardcore attack sells for $7 US, $10 world. Cash or money orders only. 5 or more records: $5.50 each. Core-Only records, 25617 Salceda Rd., Valencia, CA 91355. Look for live 8" in April.

**AGEISM?** Who cares! 27 year old "politically correct" anti-McDonalds vegetarian; sarcasm, intelligence, MDC, Culture Shock, Nirvana, P.E., & Bad Religion rulez. Inquiring minds want to know about "Though patrol," my upcoming zine. Professor Angus, 908 Maine, Lawrence, KS 66044.

**JUGGLING JUGLARS:** Radicals of today 7" $4 ppd. Also available 5-song demo-tape $3 ppd. From: Petteri Mikkila, Rahkatie 1, 62100 Lapua, Finland.

**FOR SALE** Best offers: Big Chief 1st 2 7"s (colored), CCM "400 Fascists" 7", Dwarves "She's Dead" Sub Pop 7" (white), JFA "Blatant Localism," Killing Children "Certain Death" 7", Wasted YOuth "Reagan's In" LP (original), "Middle of America" LP w'AOF, Big Black, Naked Raygun. I'm not greedy, make me an offer! Anthony, 3120 Bloomfield Ln. #1011, Auburn Hills, MI 48326.

**LOOK,** not another plea for zine, record, or videos. Just need you to wake up! And write me, anything everything or pictures. Will write back damn it! Males, females or the one in same. 100.00 for chicken a king fuc' that! Jon, Joey, Wendi, Meagan, Rebekka, thanks! H. Gee, 11807 Mustang Ridge, Houston, TX 77067. P.S. CNN suc's.

**NECROS** "Early Days" 7-song 7" EP $15. Misfits "Static Age Demos" 8-song 7" EP $15. Prices include postage! Also over 1,000 other punk/hc/indie records, send IRC for list: Mailmurder, P.O. Box 74, 11101 Riihimaki, Finland.

# CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX–CASH ONLY!!!!

**PSYCHOTIC INVADERS** From Outer Space wanted! Do you dig the same cool music like I do? If you're into the 50's rockabilly/hillbilly music, 60's instrumentals, surf-garage punk and you love trashy/R. Meyers movies and H.P. Lovecraft novels, then drop me a line. I like to exchange records, tapes, books, etc. Write to: Dino Koftis, Gerigasse 2213, A-1030 Vienna, Austria.

**HARDCORE,** Punk, Metal, New Wave, records, tapes, CD's, shirts, pins, stickers, flyers, videos! I want to open a small store that has it all. If you want to sell your demo, record, CD, please get in touch with me. I'm interested in buying large quantities of bootleg 7" records, tapes. DCE, PO Box 252 Pinebrook, NJ 07058

**500 LPs & 7"s**, 200 regular release tapes, set sale. Japan HC & poppunk & metalpunk, Europe, USA, hard & soft core: Dickies, Undertones, Misfits, Ralph 17 Singles box, compilations. Chrisxbct, box 16205, San Diego, CA 92176, note new zip.

**LOOKING FOR:** Circle Jerks 1st 7", Deep Wound 7", and more records like that. I'd buy or trade: Dayglo Abortions "Out of the Womb," Process of Elimination sampler, Artificial Peace split 7" many boots, and more. Write to: Andrea Meroni, Altersheim, 7310 Bad Ragaz, Switzerland.

**CLASSIC PUNK** Bids taken on the following: Promo Posters: Dead Boys - "We Have Come For Your Children," *Skrewdriver "All Skrewed Up" (Pre Neo 1st Lp), Damned "I'm So Bored," (large). LPs: Dickies - White wax 10" sealed, *Wanderer's (Pre-Lords of the New Church) with Stiv and Treganna sealed, *Victims "Real Wild Child" (ex plan 9 label band) sealed. D. Giovanni, PO Box 46881, Mt. Clemens, MI 48046. *Quantity Available. Inquiries SASE.

**GAY TEEN SKATE PUNK** would like to correspond by letter or phone with similar types from anywhere. I'm into punk, hardcore, and travelling. Private. John PO Box 863, Station C, Kitchener, Ont, Canada N2G 4C5

**THRASHER MAGAZINE** back issues for sale: Dec '85 - June '89, Thrasher Comics #1-3: $3 each. Best of - Winter '88: $4. U.S. orders only. Send check or money order to Mateo Yanes, PO Box 665, Freedom, CA 95019. If into comics ask.

**THE CYNICS WANTED:** second 7" on Dionysus label "No Place to Hide/Hard Time". Will buy or trade my copy of first Cynics 7" "Painted My Heart" on Dionysus. B. Hibbert, 240 Winona Ave, Washington, PA 15301.

**DON'T CONFUSE OTHER SCROTAL** zines with the original bag mag — Torn Scrotum #4 is out now! Accept no substitutes! (Like Scrotum, Scrotum Zine, etc.) Get it while it reeks! $2.75 ppd. T.S. / PO Box 1523 / Place Bonaventure / Montreal, Quebec / H5A 1H6/ Canada.

**TORN SCROTUM #4 OUT NOW!** Legal Highs, Modern Vampirism, A Heroin Induced Nightmare, Boycott Cop Culture, original art, poetry, and Jesus with big dick! Lots more! $2.75 ppd. T.S. / PO Box 1523 / Place Bonaventure / Montreal, Quebec / H5A 1H6 / Canada.

**TRADE: TEEN IDLES 7"** (Green), Judge "Crew" 7" on Schism, Screeching Weasel "Punkhouse" 7", FU's "My America" + More. Want: Big Boys Towel Lp + Frat Cars 7", Nip Drivers "Destroy Whitey", Anti "War..." Lp, ETC. Call or write: Greg / 2342 W. 24th Street / Chicago, IL 60608 / 312-523-3156.

**HEY PSYCHO- AND ROCKABILLYS!** I have lots of very rare British and Eropean psycho records to trade, like Meteors, Batmobile, etc. I'm looking for people who would like to trade or sell me American pressings of Stray Cats vinyl. Contact me and I'm sure we can make a deal! Please write to: Anna Takac, Hohenstaufenstr. 37, 1000 Berlin 30, W. Germany.

**ASK-YOURSELF PROPAGANDA** #1 featuring Shelter, Borderline, Outspoken, articles and pics. For a small sum of $1.25. Labels, people, bands, and zines write. Will place your ad for any help/submission (record, etc) Eric Z, 23144 Cleveland, Dearborn, MI 48124

**SKATEBOARDER WANTED** for friend. Prefer w/m, 18- 22, SF Bay Area, "sexually open- minded". Call "Bones" anytime (415)922- 6401. Pen pals ok. Write: Box 1382, 41 Sutter St., SF, CA 94104-4903 USA

**ATTENTION:** I am interested in drawing covers for albums (demos) for bands, or other promotional items; t-shirts, etc. If interested send ideas to: Scott Fraser / 1376 Windsor Drive / Clearwater, FL 34616. Also, anyone interested in writing, I'll write back.

**MOMIDO 7** (Germany) / SS-20 (France) Split 7" & Monkeys With Tools (Germany) 7" are $3 ppd. each in U.S. $4 ppd. foreign. Very limited supply, please send cash only. Send SASE for a list. Burning Bush Dist. / 3774 N. Amblewood / Lima, OH 45806.

**AUCTION: CHAIN OF STRENGTH** (green vinyl) 7" / Hard Stance (blue vinyl) 7" / Gorilla Biscuits (yellow wax) 7" / Grudge "Project Ex" (beer-colored vinyl) 7" / Outburst (blue vinyl) 7" & more... Also! Write if you're into industrial, new wave, HC, (especially in the NYC area.) Tracy M. / SUNY / Box 2243 / Purchase, NY 10577.

**FUCK WAR!** Order an "Anti-War" T-shirt and get a free comp. 7" with Media Children, Holocaust, Social Insecurity, and Unathorized. Lg. or X-Lg. $7 ppd. S.I. / Peachtree Pl. / Lima, OH 45805.

**MEDIA CHILDREN** 5 song EP, "But Still They Ignore" available for $3.00 ppd. Time To Unite #21 soon to be out-dealing entirely w/Sexism (free with 4 stamps). Mass Media - Media Children, P.O. Box 2692, Costa Mesa, CA 92626.

**MINI-AUCTION.** Absolution 7" (red); Crippled Youth - Join The Fight (Clr.); YOT - Can't Close original; Minor Threat - Buff Hall (Swirl); Poison Idea - Filth Kick; FU's - Kill for Christ (x-Claim); Sheer Terror - Live CBGB (green); Verbal Assault - Learn; DRI - 1st LP (original). End 4/21. Bids to Philip Lerman, 614 Enterprise Hall, Hofstra U., Box 1005, Hempstead, NY 11551 (516)463-3060.

**FOR SALE OR TRADE** - LP's Misfits - "Wolfblood", Sonic Youth "Confusion" (neutral), Kingface (1st), Ism "Diet". 7"s Fugazi, Tad/Pussy Galore, Unit Pride, Surgery (1st), Thrown Ups "Eat", Sonic Youth (Iridescence). Wants - Sonic Youth "Walls" LP, Beasties "Rock Hard", 7"s - X-Ray Spex, Husker's "Free", Halo. Have more, want more. Lists/responses to Aaron Van Deursen, 6717 Conway Ave, Tacoma Park, MD 20912.

**TOP SECRET ZINE** - Issue #1...Propaganda for our times. Comes with misc. pamphlets, leaflets, and stickers. $2 ppd. from Social Youth Chaos, P.O. Box 170501, SF CA 94117.

**FOR SALE OR TRADE:** Koro "700 Club" boot, SOB "Don't be ..." 7" boot, Poison Idea "Plastic Bomb" boot, and more. Want: Genetic Control 7", Project X 7". Looking for boot traders all over the world. I also do distribution. Every letter answered. Write to: Stephan Grahlmann, Stresemannstr. 85, 200 Hamburg 50, W. Germany.

**VINYL FOR SALE:** singles by Sister Ray, Big Chief, Lonely Moans, Vertigo, Spacemen 3, Hollywood Squares, Gynaecologists, and more. Serious scum only. SASE to: John, 1140 4th St #232, Santa Rosa, CA 95404.

**VINYL WANTED!** Singles by: Victims (NY), Sonics, Ejectors, Friction, Maggots, Village Pistols, Vomit Pigs, Chain Gang, and Dieter Meyer. Also looking for Sonic Youth "Nature Scene" 7" and "Walls Have Ears" double LP. Trade/sale - send wants. John, 1140 4th St #232, Santa Rosa, CA 95404.

**SOCIETY'S RESIDUE ZINE:** issue #2 out now! Don't miss out! GG Allin, Four Walls Falling, Far Cry, Citizen's Arrest, Initial Reaction, Dead Milkmen, plus news, reviews, poetry, and usual zine stuff. Yours for only $1 ppd from: Jason 'X' Schwartz, Rt 2 Box 260, Fredericksburg, VA 22405. Bands: send demos for honest review. Also looking for poetry, art, etc. Anything sent gets free issue.

**SPOOKY TOOTH AND THE BLEEDING GUMS:** Fort Wayne, Indiana hardcore/punk rock/grindcore band looking to play all over the US. We will play for gas money so write us for info and demo tape at Spooky Tooth, PO Box 40134, Fort Wayne, IN 46804-0134.

**DRYROT** is and always will be looking for shows to play, comps to be on, and zines to be in. Please contact: Willie Hodges, 1671 Capri Ln., Richmond, IN 47374. (317)962-4765 or 962-7200. Thanks to everyone who reads the classifieds.

**VIDEOS FOR SALE:** Crass, Skrewdriver, Meatmen, Plasmatics, GWAR, GG, Misfits, Black Flag, Freeze, Crucifix, SNFU, UK Subs, GBH, Damned, Dwarves, Cramps, Toxic Reasons, Crucifucks, 45 Grave and more. For complete list send $1 to: Jeremy, Box 584, Boston, MA 02120.

**UK/US** rare and semi rare records on tape. 77 punk, hardcore, oi and thrash. Geza X, RF7, Eater, Raped, Willful Neglect, Adicts, to name a few. For complete 14 page list send $1 to: Jeremy, Box 584, Boston, MA 02120.

**ONLY LIVING WITNESS 7"** available now. 3 songs from 1990 demo remixed. Comes with vinyl sticker and lyrics. $3.50 ppd in the US, $4.50 elsewhere. Cash only please (US funds). Write now: Look Again Records, PO Box 1090, Hudson, NH 03051.

**SCUM PUPS 7" EP.** 4 tracks of raging melodic pup core. Limited to 1000 copies. Send £2 (UK), £3 (the world) to: Motivate Records, 11 Springfield Rd, Hinckley, Leics, LE10 1AN, England.

**PSYCHEDELIC 1960'S** posters. Catalog $2.00. Send to: Kevin Morris, P.O. Box 6082-mx, Ann Arbor, MI 48106.

**SECOND THOUGHTS** wants 7 Seconds interviews, photos, artwork, etc., for tentative upcoming compilation of Second Thoughts back issues. Send to: P.O. Box 9382, Reno, NV 89507. For copy of newsletter and updates on Kev's new band send 25 cents and S.A.S.E.

**END RACISM** t-shirts and sweatshirts. Tees- large & x-large $10/ ea. Sweatshirts - x-large $19/ ea. Both are double- sided. Checks payable to Dreaming Wide Awake. Limited supply. Write: Second Thoughts, P.O. Box 9382, Reno, NV 89507.

**23 YR. OLD** spiritualist, So. Cal. born and grown female now living in WA state. Would like to correspond with any guys out there 23 or so and up! Will send polaroid for yours? Also, any sisters out there who've been physically or mentally abused and have survived! Or anyone into the Goddess write! Christina Armstrong, P.O. Box 1443, Battleground, WA 98604.

**HELLO** I'd like to visit the Bay Area soon but I need people to stay with or write with cheap places to stay. I'm 20, NOT racist, sexist or homophobic, have a sense of humor, am into Samiam, Op Ivy, Mr. T, Weirdos, and I'm real tired of Ohio so everybody write. Glen, 319 Briarcliff, Alliance, OH 44601.

**SALE OR TRADE:** Dickies "Incredible Shrinking" yellow; Murpheys Law lp, green, sealed; "Allroy Saves" green, sealed; SSD Kids boot; Mudhoney "You're Gone" pink; Misfits "A Walk Among..." 1/500 red; Killed By Death #2. Glen, 319 Briarcliff, Alliance, OH 44601.

**ALIEN FARM** brand cyberpunk trance- jazz. Turbo-ambient swirly moss. Formats: lp/cd/cs/7"/xlt. Contact: POB 170331, SF, CA 94117.

**WITH AUTHORITY** - new 3-song 7" (blue) "System Screwed" still avail. 5-song 7" (red) "Feel the Pain" $3.85 ppd both for $6.00 ppd (Add $1 foreign). Also looking for Cpl. George Anderson of Texas last known duty station in Hawaii (1987). 516 N. Grant #8, Bloomington, IN 47408. Midwest bookings: (812)332-3882.

**RECORD SALE**-800 rare gems for sale from DC, NY, Oi, Touch + Go, Dangerhouse, Sub Pop, XClaim, Misfits, Big Boys, Minor Threat, YOT, DYS, SSD, Bad Brains (pay-original), Necros, Toxic Reasons, Heart Attack, Bad Religion, Stranglehold, Crucial Truth, 7 Seconds, Underdog, Last Rights, DOA, Meatment, Dils, Kraut, SOA (green), Iron Cross, Freeze, Seige, FUs... Grand Slam Records, 77 Park Drive Apt. 5, Boston, MA 02215, USA.

**MISFITS SALE** - Over 50 Misfits, Samhain and Danzig records for sale. Originals, colored wax, boots. Such as: Night of the Living Dead, Horror Business, Who Killed Marilyn, Haloween, Evil Live, 3 Hits, Wolf's Blood, Danzig promo picture CD, Unholy Passion. Send Stamp or 2 IRCS for list to: Grand Slam Records, 77 Park Drive Apt.5, Boston, MA 02215, USA.

**HEY! ANYONE OUT THERE GOT TWIN PEAKS SHIRTS?** Know where to get them? I will trade S.E. shirts for them! For more info write Matt G. at 3103 9th St., #8, Winthrop Harbor, IL 60096. P.S. Tasch! Records! Write! Call! Sinner!

# CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

**SUBPOP/NOISE SALE:** Mudhoney/Sonic Youth 7", Rapeman Marmoset 7", Tar-Play To Win (1st 7"), L7-first LP on Epitaph, Big Cheif Blow Out Kit (white), Big Black... Send stampe or 2 IRCS for complete list to: Grand Slam Records, 77 Park Drive Apt.5, Boston, MA 02215, USA.

**COLOMBIAN CONNECTION:** Punk/Philosophy major, 26, seeks letters, artwork, photos, videos for exchange. Into S. American alternative noise, Bad Brains, Femmes, Butthole Surfers, HC and '77 Generation. I'm working on anthology of lyrics/texts from around the world. Send letters to: Carlos M. Ortega, A. Aereo 11900, Medellin - Colombia, S.A.

**BIG BLACK WANTED** - Lungs (with inserts), Bulldozer (stock and metal box issues), Racer X 12"s. Fugazi-Sub Pop green vinyl 7", Cure - A Forest 12", Swans- Filth original 12". Write or call Mike O'Hare, 24 Laurel Cr., Newton, PA 18940. (215)860-7823.

**SALE:** Youth Brigade "Possible" (75), SOA 7" (70), Iron Cross "Skinhead" (green) (100), Fix 2nd (80), MT 1st (70), SSD "Kids" (75), Necros "Conquest" 7" + LP (50), "IQ32" (65), Meatmen 1st 2 7"s (80) each. 52 Birchwood Ln., Laguna Hills, CA 92656.

**SALE:** X "Adult" (85), Yes LA (85), Avengers-Dangerhouse (60), DOA "General" (50), "HC 81" (70), "Something" (70), "Triumph" (50), Crime "Murder" (60), Dils 1st + 3 (40 each), Quick LP + 7" (45 each), Controllers both &'s (35 each). 52 Birchwood Ln., Laguna Hills, CA 92656.

**OHBOYOHBOYOHBOY!** B.C. Core Fanzine can be yours to cherish for a 29¢ stamp. Featuring a Sick Of It All interview, scholastic magazine article on Judge, letters, columns, reviews. For a stamp or trade. B.C. Core, POB 546, Furlong, PA 18925.

**WHOLESALERS**, record stores, and people interested in making enough money to pay for shows. You can make money selling zines featuring the likes of 7 Seconds, Gorilla Biscuits, and Poison Idea. Send a SASE to: Longshot, POB 546, Furlong, PA 18925.

**WANTED:** Bad Religion 7", No Means No "Dad" 7", Ignitions 7"s, Sore Throat 7"s, Rudimentary Peni "Buoimentari Peni" 7". Also seeks correspondence from anyone/anywhere. Seanine, 11570 Sage Ave., Adelanto, CA 92301.

**STILL TOTALLY FUCKED UP**, miserable, lonely, depressed, out of sync and pulling yourself apart from the hinges?? Well, you can always buy yourself a pistol...But hwy not write Pogo on your fucking face distribution first, before your very existence collapses... I'd like to help spread rottenness, filth, corruption & debauchery in you life like spicy mustard on a sandwich...Tons of crud in my super disorganized unalphabatized always growing highly worthless catalog...Send $1 (U.S.), 3IRC's (World): Pogo On Your Fucking Face Distribution c/o Freddy The Bastard, P.O.Box 14932, Gainesville, FLA 32604.

**WANTED WANTED WANTED.** Help!! I missed the boat on some of these platters while others have been lost or stolen...Please contact me if you have any of these for sale or trade at reasonable prices: (no bootlegs, OK?) Dead Boys "Young Loud & Snotty" LP, Rude Kids LP, Varukers "Another Religion Another War" 12", Blitz "All Out Attack" 7", Chaos UK "Burning Britain" EP, Chaos UK "Loud, Political & Uncompromising" EP, Cockney Rejects "Flares & Slippers" 7", The Fall "Lie Dream of a Casino Soul" 7", Throbbing Gristle "We Hate You Little Girls/5 Knuckle Shuffle" 7", Throbbing Gristile "Adrenalin" 7", Throbbing Gristle "Subhuman" 7", Necros "take Em Up" 7", Articles of Faith "Waht We Want Is Free" Ep, Articles of Faith "Wait"/"I Got Mine" EP, Negative Approach 7", Deathwish 7" (Boston area). Freddy The Bastard, P.O.Box 14932, Gainesville, FLA 32604.

**SALE:** AOF "Wait" (50), AOD "BBQ" (40), Kreuzen "cows" (70), Deep Wound (60), Freeze each 7" 940), Misfits "Halloween" (90), "Evilive" (80), "Bullit" (100), Halo Of Flies "Pitchres" (70), "Death" (50). 52 Birchwood Ln, Laguna Hills, CA 92656.

**2000DS NEW ADDRESS!** Scrap rec.s, PO Box 8001, New Haven, CT 06511, U.S.A. New LP "Squat The Lot" out now $6 ppd. T-Shirts M, L, XL 100% cotton $7 ppd. Coming: New 40song Ep recorded in Berlin featuring ruts cover. Color video with live and on-the-road European footage '88-'90. Album available Squat or Rot, Epicenter, Blacklist. Mutant rockesr say squat the lot!

**BANDS ARE NEEDED!** For a new compilation release. All entries will be used regardless of style, nationality, sound quality, etc. All bands will receive the finished product when finished. So what the hell do you have to loose! Write to: Spazztic Underworld Productions, 8101 Richard Rd., Broadview Hts., OH 44147.

**COLLECTORS!** 10" picture disc? The new Psycho-10" picture disc LP "Riches+Fame" 17 song blurrcore/grindcore LP. Available for $7.00 ppd./$9.00 foreign to Ax/ction Recs., P.O.Box 623, Kendall Sq., Cambridge, Mass 02142, USA. -includes lyrics poster. ($cash only).

**TAPES, ALBUMS, 7", AND CD'S FOR SALE.** Over 60 bands currently in stock. Write for free catalog. Brock Finger, 520 Quail Creek Rd., Inman, S.C. 29349-9030.

**TRADE ONLY:** 1st Mudhoney 7" (brown & black wax), Love Buzz - Nirvana 7", Daisy - Tad, Blood Circus 7", Mudhoney/Sonic Youth (cleared & black wax), 64 Funny Cars - Cat Butt 7" & Bullet For Fifi, Derelicts 7", Wants: 1st 3 Halo of Flies 7"s, Vomit Pigs 7", 1st Fear 7", Hose LP, I'm a Hillside Strangler - Child Molesters & Hillside Strangler - Hollywood Squares. Jimmy Crackcorn (206)935-9309.

**WANTED** - TV show items - Happy Days, Sanford and Son, 3 Stooges, Twilight Zone, Laverne and Shirley, Welcome Back Kotter, and much much more. Items like gum cards, t-shirts, buttons, board games, toys, and collectables. I will pay $cash$ or trade records. Trent Reeve, 24 Guelph Street, Kitchener, Ontario, Canada N2H 5W6.

**SLAPSHOT** Sat. Nov.28, 1987 and Nov.29, 1987. Both shows in Canada on film for $15. You get a good quality VHS tape and hard plastic case with 1 full show in Windsor, Ontario and 1 in London. Send for info or just send $ money order or cash only. Trent Reeve, 24 Guelph Street, Kitchener, Ontario, Canada N2H 5W6.

**COLLECTORS!!** Wrecking Crew 7" (colored wax) $15. Cancerous Growth "Today's" 7" (gold wax) $15 - (black wax) $10. Cancerous Growth "HmmLmm" LP w/free 7" (1000 made) $10. A.C. "88 Song" $10. Freeze - 10" (black wax) 130 made $15. Cash only: Charlie Infection, 8 Stevin Drive, Wodburn, Mass. 01801.

**ST. LOUIS!!!** Blues (as in Hockey) fan, living in L.A., seeks any info on the country's best ice hockey team. Please, please send schedules, ticket info, catalogs or merchandise, whatever to: Eddie, 3770 W. Ave. 40 (Apt.#1), LA, CA 90065.

**7"S FOR SALE:** Minor Threat "Demos 1981"; Agnostic Front "United Blood" Ep (red); Honor Role "Judgment Day"; Poison Idea "American Leather #002" (picture disc); DRI "Violent Pacification"; Graven Image "Kicked Out..."; Raw Power "Wop Hour"; Blast "Schools Out"; Mercyland "Long Live Road"; Bad Brains "Live At Iguanas", "Pay To Cum" (yellow), "Cum To Play" (pv-1 limited ed). All only $15 each! Brian, 6800 Harrowdale Rd., Apt. 101, Baltimore, MD 21209.

**?BRITISH?** 20 year old male needs your help! Looking for place to stay during relocation. Plus info on jobs, housing, etc... All sincere replies answered; your postage will be reimbursed. Thank-you. Mark, 307 West George, Spencerville, Ohio, 45887, USA.

**VIDEOS FOR SALE OR TRADE:** Hundreds to choose from. Jane's Addiction, Red Hot Chili Peppers, Gwar, Mudhoney, Nirvana, Dwarves, GG Allin, Ministry, Thunders, Iggy, Social Distortion, Ramones, Neubauten, Laibach, Butthole Surfers, SkinnyPuppy, Siouxsie, Patti Smith, Dictators, Bad Brains, Cramps, Damned, and many, many more. Also cult and gore films. More info. Merle Allin, 298 Mulberry St. #7D, NYC, NY 10012. Phone (212) 274-0803. Traders send list.

**PSI-COM. I NEED THIS ALBUM.** I have SSD "Get It Away" 7". Boot on transparent yellow vinyl for trade, or I will pay or both. Will only pay reasonable offers! Michael, 15226 N. 61st St., Scottsdale, AZ 85254.

**FINNISH PUNK/HC** goodies/rarities + regular stuff for trade. Terveet Kadet, Rattus, Shitter Limited, Lama etc. Also US/UK/other rarities. Send trade/wants list to: T. Viikari/Kuohukuja 1 C 100 / 20380 Turku/Finland. ***Also want to trade recent stuff.***

**TRADE/SALE:** Dwarves Three 7"s Cleanse the Bacteria (w/flexi), SOB live 7", SOB/Outo 7", Napalm Death "Scum" LP (green cover), DRI 12" (RRadical) SubPop 100 LP, Poison Idea King (blue), Darby Crash, Plastic Bomb, Filthkick Misfits boot 7", PHC/Infest 8" flexi, Melvins 8" (1st) Septic Death 7", Chemical People four 7" Vandals Rome LP, much more. Send bids, trades to Russ/ 9890 Tamarack/ Brecksville, OH 44141/ SASE for trade want list.

**I HAVE FIFTEEN** packages of chicken flavored ramen seasoning (Top Ramen and Maruchan brands). Also: three beef, one pork, one oriental(beef broth), and one mushroom flavor (rare). Would like to trade for animal free flavors (no chicken or cow-based soup stock). Will sell for right price. Write with trade list or bids, to: Quality of Life, Inc. / PO Box 282072 / San Francisco, CA 94128-2072.

**MINOR THREAT FIRST**, SOA first, F.U.'s Kill for Christ, Misfits: Halloween and Bullet. A plaster cast of Jerry A's penis! Trade for: Led Zepplin IV, Pink Floyd Dark Side of the Moon/The Wall, Michael Jackson Thriller. Rob Syers, PO Box 738, St. Charles, MO 63302-0738. P.S. Mark Fischer and Tim Jamison may be more punk rock than me, but I've seen Dave Wallace naked!

**FOR SALE: HARDCORE** records. Infest 7", clear Infest 12", Brotherhood 7", red Double-O bad Brains, Ignition 7", YOT "Break" 12" Wishing Well, Gov't Issue and much more. Send SASE for immediate reply to: Jamie, 13003 Montpelier Ct., Woodbridge, VA 22192.

**LOST KARMA** - is back together and now in the Twin cities, with a new 8-song ep. Available for $5.00 ppd. direct from us, or for you Twin City residents, check with any local indie shop. For tapes and booking write to Lost Karma / 1481 Lake Park Circle / Eagan, MN 55122.

**FELL OFF THE BANDWAGON:** YOT Wishing Well LP, SOIA 7" on red. Reagan Youth first press, Stäläg 13 first, No For An Answer first, Warzone 7" 2nd press, Septic Death Kichi Gai. Trade! Want Drunk with Guns! Send list! Rob Syers, PO Box 738, St. Charles, MO 63302-0738.

**SALE OR TRADE:** MRR - Turn It Around 2x7", Menace - The Young Ones 7", Cock Sparrer - Chip on Your Shoulder 12", Mecht Mensch - Acceptance 7", PHC - Gravel Truck 7" (yellow), Cheetah Chrome - Still Wanna Die 7". Wants: Haywire/Nomeansno - split 7", Final Conflict 7". Tony Salerno / 3521 S. Kenilworth / Berwyn, IL 60402.

**FREEBIE SHIT GALORE** for anyone who can direct me to anyone whe presses flexi discs. Hell, I'll send ya a bunch of em' when I have 'em made, OK? Johnno / PO Box 134 / Waynesville, MO 65583.

**WANTED:** AOF 7"s "Wait" and "What We Want..." Also Baby Buddah - "Music for Teenage Sex" lp. Write: Thomas Ruddy, 216 Boulevard / Passaic, NJ 07055 / 201-470-9064.

**TRADE, TRADE, TRADE:** I have a big list for trade hardcore, punk band & underground rock & roll for any country, like this: Jawbreaker, Social Unrest, JFA, A.O.K.B., Justice League, Neg. Trend, Operation Ivy and more. Send me your list or for more info write to : Yves Berthiawme/ 276 St. Jean Apt. #2 / P.Q. , Quebec / G1R 1P1 / Canada.

**1 X 7" = $2.50 (U.S.)! $1.75 EACH ADDITIONAL!** Current stock; Agent 86, Base Apes, Brains of Humans, Crivits, Cry of Terror, Diet of Worms, Earth Army, Eight Ball/Last Call, Flagrants D'eli, H.C.P., Krull, Les Imbibes, M.F.D., Random Killing, Scream, and Squat or Rot #2, more on way. Cash preferred to Earth Music, POBox 3399, Humble, TX 77347.

**CARTER NO.5 IS OUT NOW.** I'm sorry for sending everyones money back who bought earlier issues. I've got plenty issues this time, so write. I'm sorry for charging 75¢, but I really don't have a choice. Inter Chem. People, comics, storys, and other stuffs: 1239 N.W. 22 Ave, Miami, FL 33125.

**ANTI-CHRISTIAN;** Anti-political; white; 23 year old male inmate seeks corrsepondance with anyone in alleged free world, particularly females. Interested in anything anyone has to say, will reply to all letters. Also interested in tattoos and pictures of them. Address: Arizona State Prison, Florence, Barry Klein, PO Box B-55535, FLorence, AZ 85232.

# CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

**EASY RECORDS** adn stuff's got Void! Dustdevils! Uptown Bones! Mr. Yuk! Unrest! Simon! YDI! and many ore, and they ain't even bootlegs! They're tape LPs with amazing packaging! Free catalog: 5012 Cedar Ave., Phila. PA 19143 and the Dealers!

**WANTED:** Anything at all by or related to Neurosis or Rudimentary Peni. Records, bootlegs, videos, flyers, photos, etc. Will buy! Contact: Jon, 917 S. Foster, Sious Falls, S.D. 57103. Thanks.

**REVOLTATION RECORDS** still got these gems left, prices are as follows and postpaid. UK, EUR, World, Siege Ep £1.60/£2.50/$5.00, Civil Dissident "..Australia" Ep £1.80/£2.50/$5.00, Outo LP £3.25/£4.50/ $9.00, Eat My Brain Go Insane Comp. LP 3.25/4.50/ $9.00. Send cash or IMO made out in UK sterling to P. Blackham, at Revoltation Records, PO Box 49, Scarborough, N. Yorkshire, Y011 2ZY, England. (S.E. need not write, yer mum wouldn't like you listening to good music.)

**TAPE TRADING SKA/OI:** send list and reply and I'll do the same. If interested write to AG, 35 Sunset Dr., Springfield, MA 21109.

**LANCE HAHN SAID NUMBER ONE WAS REALLY FUCKING COOL,** so order Point of Interest #2 with Troll Profane Existence, Antischism, Simple Machines records, Aaron Cometbus zine, Rikki Tikki Tavi. Poetry by Lucy, Wendi, graphics poetry by Tonie Joy (Moss Icon), white boy comics, more! Order soon! The first 50 orders get a shoulder patch. Point of Interest zines #'s one and two are $2.50 post paid. P.O. Box 19416, Seattle, WA 98109.

**UK RESIST NUMBER FOUR** now out! Regular and indispensable guide to what's up in the UK. Chumbawaba, Ice Cube, news, views, lonely punks and free London punk flexi. $2 ($3 airmail) from PO Box 244A, Surbiton, Surrey, KTS 9LU, England.

**LONELY PUNKER** - male 19, into punk, metal, trash, etc. Looking for female punker pen pals. From any country, especially from California, Los Angeles. Ages 16 to 20. Lenny Gutierrez, Flynn La Puente, CA 91744.

**ATTENTION EVERYONE!** Blast (not the band) is a zine for your music reviews, a shop for distribution, and soon to be a skateboard park where we can play your tunes loudly! Send stuff to: Blast 9587 Foothill, Rancho Cucamonga, CA 91730. (714) 980-9563.

**HARDCORE, STRAIGHT EDGE & NOISE,** vinyl and CD's. Lots of 7", limited pressings and out of print rarities galore. Send us a stamp and we'll send you alist... Two stamps, two lists. Buy something and the lists are free. Roughly one every two to three weeks. Vinyl Ink, 955 Bonifant St., Silver Spring, MD 20910.

**DOC MARTENS FOR SALE!** Lavender colored, size 12, 10 holed with black laces. They're used but in very good condition almost new. Going for $50 postage paid. First come first served. make money orders to Xavier Sanchez. My address is 1264 S. Arizona St., Los Angeles, CA 90022. Money order only.

**FROM KNOXVILLE TENN.?** Write me then! I'm moving to the area this summer and need any info on the scene available. I'm also a drummer with six years exp. who's looking to form a scumrock band when I move to the area. Free tapes with all replies! Mike 114 Barclay Downs Dr., Sptbg, SC 29301.

**MISFITS STUFF!** For sale or trade. Attitude LP (lmt. 500) $43 ppd. or will trade for Misfits - Vampirella LP or Vibrators - Pure Mania LP. Misfits - Walk Among The Dead 7" (green) for sale $12.90 ppd. or will trade for GG Allin - No Rules 7". Write: Mike 114 Barclay Downs Dr., Sptbg, SC 29301.

**LP & CD, YO!** The bafoons who think that punk is dead should visit Montreal, Quebec. There they will find Shlönk! and see that a new generation of punkers have grabbed the torch. Shlönk were accepted with open arms by the NYC scum rock scene when they played shows with Lunachicks, Alice Donut, GG Allin, Da Willys and others. Four rocking women play guitar, two basses, drums, with a crazy 1/2 man, 1/2 what-ever sings. The band has only desire to kick ass!!! Write us c/o Lucinda 5394 - St. Urbain Montreal, PQ, H2T 2X1.

**MUSIC FOR SALE.** A. Frankenstein. Music available for 50 cents. Write: Anthony Russ, 1324 Burdsal Pky., Indpls., IN 46208.

**"FUCK THE WORLD"** single by Rebel Rebel, still available. ALso, new tape with MTVenus and Robert Girl and x-rated video, TV and radio shows. Similar to W.A.S.P., Cooper, Kiss, Plasmatics, and S.S. Sputnik. 7510 Sunset Blvd. Ste #174 Hollywood, CA 90046 (714) 875-9521.

**FUCK THE BUSINESSMEN:** T-shirts - $4 ppd. Crass, Rudi-Peni, Amebix, Conflict, etc. Send SASE for picture list. Decals for stamps. Ian 3451 High Ridge Rd., Lima, OH 45805.

**MICHELLE, 23 SEEKS** others who are into punk, ska, death, and industrial. I need to be enlightened!! I crave the Sex Pistols, the Cramps, X, and need something more. Send photo with correspondences. I will respond to every letter. PO Box 3423, Newport Beach, CA 92659.

**POSITIVE PEER PRESSURE (PPP)** of It's OK Not To Drink! t-shirt fame is looking for copies of zines (or xeroxsed pages) with interviews of us (or articles by us) in them! We had a fire (shit!). If you can help, please send copies to us! SEdgers spread word please! George Haye; PO Box 13483 UCSB, SB, CA 93107.

**LOOKING FOR PUNK** type people around the "bay area" to go to shows, etc., with. No flakes, fuckoffs, burnouts, please. Into reading, writing, Cheetah Chrome Motherfuckers, Crass, Rudimentary Peni, Throbbing Gristle, 4 Skins, Nihilistics, Nausea, Ursula K. LeGuin, Introspection, and truth. 21 years old. Formerly from L.A. - Severin (A.K.A. Razor), 1855-C Edna Mary Way, Mountain View, CA 94040. I am alone.

**"OH SAY CAN YOU SEE"** yourself being friends with someone crazy enough to gargle the Star Spangled Banner? Write a letter to me "by the dawn's early light". Heidi 10 A St., Landisville, PA 17583. All letters will be answered.

**EX-DEVICE BASS** player moving from D.C. area to San Diego in late July of '91. Looking for contacts to local shows and events. Possibly starting a new band in the influence of ALL and Big Drill Car. Please write: Kevin Young 2200 Harpoon Dr., Stafford, VA22554.

**FLORIDA FULZ!** If your band would like to play a Sunday matinee in Sunny South Florida, contact JTJC Productions at 407-744-3597. Send tour information to: 139 Beacon Lane Jupiter, FL 33469. When calling about bookin, ask for Jason.

**TEN YEARS IN PRISON FOR** breaking pig laws. I'm an anarchist, outlaw, misfit, reject, outcast, and freak! Write, send pictures, money if you could, I need to buy some museic. Prisoner of war. Against all authority. Dale Austin, Box 19033, Green Bay WI 54307.

**MAILORDER!!!** S.O.C. "A Street" vinyl only $6, Dehumanizers "End of Time" cass only $6, GG Allin "A.S.P.D.L." cas only $9. ALl prices include postage. For Canada add $1. Elsewhere add $3.00 US funds only. Send S.A.S.E for catalog. Three day turnaround on orders. Ever Rad Records, PO Box 99284, Seattle, WA 98199. Also Action BGuddie, Mentors, Mace, Etc.

**VERBAL ASSAULT, UBER ALLES** and Two Guys and Another Guy all on the all new Flux single "Recess". $3 ppd US/ $6 air. Much more send SASE for complete list. The Flux Foundation, PO Box 1096, Newport, RI 02840, USA.

**THE FLUX FOUNDATION** has a new address, send SASE for info including: Alone In A Crowd 7", Two Guys... 7", "Recess" 7" comp w/ Verbal Assault and others. Plus Verbal Assault "On" 12" and "Tiny Giants" 7". SIngles $3 ppd US/ $6 ppd air, 12" $6 ppd*S/ $10 ppd air, the Flux Foundation, PO Box 1096, Newport, RI, 02840 USA.

**WANT TO MAKE CONTACTS/FRIENDS** with like minded people. Into martial arts, class struggle anarchism, animal lib, music and more. Favorite bands is Liberty, nuff said. Want to share news and ideas with people in other places. So write if you fight! Joe Jitsu, 215 Ave. A, Apt. 1RS, New York, NY 10009, USA.

**VIDEOS:** Hardcore, industrial, punk, movies, spoken word! Shows from Europe, Australia, Japan, AFrica and more. Over 1000 shows available! PAL or NISC system. Send SASE or $1 for list or call. Pete De Mattia, 8 Haddon Road, Hewitt, NJ 07421, USA (201)853-4420.

**OI OI!** Boot Party Skinzine issue 1 available now! Contains interviews with Agnostic Front and Agent Bulldogg, plus news, reviews and more. $1.50 ppd. U.S., $3.00 ppd. elsewhere. Boot Party, P.O. Box 146351, Chicago, IL 60614, U.S.A.

**OI, OI, OI, GOTHIC** - 20 page comic about skins, rudeboys, gothics and punks in England. $2.00 each. Who is Kill Daddy? Who is Monkey Punch? Monstrous Killer Beers? Find out in Gothic. Send money to: Larry Chesler, 6 Crossbrook Ln., West Caldwell, NJ 07006.

**OUTRAGE "91"** Six song demo available now on Strength Productions. Comes with color insert and lyrics sheet. $3.50 ppd. To Randy Larsen, 1244 Hartford Pike, Dayville, CT 06241.

**MONTREAL WEIRDOES.** Looking for people in the area to correspond with and maybe meet. I am 18, atheist, apolitical, non-racist/sexist/homophobic/ violent into most music esp. Big Black, B. Surfers. Write for more: Torn, P.O. Box 1523, Place Bonaventure, Montreal, Quebec, Canada H5A 1H6.

**CHUMBAWAMBA, OI POLLOI,** Political Asylum, Lots of Fightback news, articles, etc. in Eat Shit #4, #5 now out massive Ex and Herbgarden interviews. Kronstadt Club and Conflict news, letters, reviews, etc. $2.00 p.p. each plus 8 page distro list to: Box 8, 82 Colston St., Bristol, U.K.

**WANNA TRADE/BUY** PAL punk/HC live footage/ videos. Any Feederz? Decline of Western C.? Another S. Of Mind? Fugazi? NoMeansNo? Victim's Family? Dickies? Bad Religion? Send lists to: T. Viikari / Kuohukuja 1 C 100 / 20380 Turku / Finland (address will change in May/June).

**FORCE MAJEURE RECORDS** is seeking bands for possible recording/distribution/ promotion!!! Guaranteed reply to all inquiries. Send all tapes, photos, records, biographical material, etc. to Force Majeure Records, PO Box 39148, Detroit, MI 48239.

**RED VINYL / FIRST** pressing!!! Almighty Lumberjacks of Death - "Always Out of Control, but Never Out of Beer," 5 song EP, limited quantity still available at $5.00 each. FREE sticker with every order. Send to: Force Majeure Records, PO Box 39148, Detroit, MI 48239.

**BRITISH PUNK:** Crass, Vicesquad, Flux, Discharge, Blitz, etc. for sale, send self-addressed envelope + IR coupon to Richard, 53 Louise Rd., Dorchester, Dorset, DT12LU, England. Send "wants" list, can get most stuff. Buyers and distributors miss this at your peril.

**COEXIST:** Cooperation not confrontation we distribute & produce records, zines, tapes, buttons. I want gigs photos for my photozine "Altercation." Contact me for more information. Coexist, BP 77, 75623, Paris Cedex 13, France. Conscience - Knowledge - Imagination.

**ASSAULT** "Race to Destruction" 7" EP. Fuckin' rockin' hardcore from Santa Maria, CA. Ltd. edition for mail order customers only! Send $3 postage paid to: Staplegun Records, c/o Kris McL, P.O. Box 867262, Plano, TX 75086-7262. Cash or M.O. only payable to Kris McLauchlan.

**MISFITS/SAMHAIN** set sale. The largest Misfits/ Samhain set sale to come available in some time. All originals, the complete Plan 9 catalog, most autographed, some one-of-a-kind items. Send 2 29¢ stamps for complete list to: Kris McL., P.O. Box 867262, Plano, TX 75086-7262. Ph#(214)517-1230.

**NO USE FOR A NAME** - 1st 7" still available for $3.00 ppd. from Woodpecker Records 917 Highland Cir., Los Altos, CA 94024. One stamp gets full catalog including bananafish, Order of Decay, Sockeye and selection of rarities by Meatmen, Crucifix, Necros, etc.

**T-SHIRTS!** Misfits-"Bullet" black and red on white. Black Flag "Six Pack" red or black on white. Glenn Danzig "Who Killed Marilyn?" black on white. All shirts $10 ppd. to: Kris McL, P.O. Box 867262, Plano, TX 75086-7262, Ph# (214)517-1230. Can also make special request T-shirts!

**QUEER RIOT PRESS:** Quarterly mailing of homoprop, stickers, posters. One year subscription $5 cash only. Next mailing is May Day. QRP, #133 2336 Market St., SF, CA 94114, USA.

# CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

**NO BS ZINE** wants all bands interested in interviews to write!!! If possible, send along a tape or info, which will be returned! Anyone? No BS, P.O. Box 583, Westbury, NY 11590-0583, USA.

**AUCTION:** Cause For Alarm 7" (orig.); Blitz "Warriors" 7" & "All Out Attack" 7"; Process of Elimination 7" (compil.); Last Right 7" (350); Unity 7"; Rest in Pieces 7" & "My Rage" LP; Cro Mags 10"; Crippled Youth 7" (clear); The Abused 7"; State of Alert 7" (green). I'll trade Cro Mags "we Gotta Know" Lp (live '86 in NYC) + Infest 12" + Y.O.Y. "Live CBGB's" 7" (all together) for a NYC "Together" 7" (in perfect condition, please!). Also want Iron Cross "Skinhead Glory" & "hated & Proud." Write to: Terrenant Encefor, 37 Allee de l'arleg, Apt.7013, 92000 Nant, France.

**GRAPHIC DESIGN SERVICES** for album/cassette/CD covers, ads, logos, letterheads, etc. Hey, it's me, Erik Szantai (editor of the now defunct Stranjer Fanzine) and I'm interested in graphic work for alternative bands. Services include design, typsetting and/or layout (camera-ready). I can do it! Artists/illustrators send samples of your work for possible use. For more details and prices write or call: Erik Szantai, 15 Van Saun Dr., Trenton, NJ 08628 (609)883-9529. Anws. Mach: 883-9532.

**WANTS:** Will trade for or buy. Anti Cimex, "A Attack" 7", Apostles, 7th, 6th 7"s, 1, 5, 6, 7th LP's. ASF, LP, Crynai 12", Diatribe 12", Exit-Stance 7", Iconoclast, "Karma Sutra" LP. Thatcher On Acid "Liberty" LP (perfect con.). Abeaction, Revolusim, Gism, Deviated Instinct 7". Varukers. have tons of U.S. hardcore, XXX stuff, an anarchist punk records to trade. Write, Joe Jitsu, 215 Ave. A, Apt. 1RS, NY, NY 10009, USA.

**HEY** - I want to hear from anyone and everyone willing to write. Talk music, politics, books, or any other creative concepts going through your head. I'm into Jesus Lizard, L7, Nomeansno, reggae, Vonegut, Dostoyevsky, postcards, and a thousand other things. I'm open-minded and swear to answer all letters. Nicki, 4230 North Grand, Kansas City, MO 64116.

**FOR TRADE:** Crucifix 12" EP, Heresy flexi, Unity EP, Infest EP, Minor Threat Live LP, Ripcord flexi, Double O EP, Pillsbury Hardcore Ep, SSD Live EP, Infest and PHC flexis, SNFU EP, Last Rights EP, Youth of Today EP, Carcass Live EP. I NEED Napalm Death Live LP, Verbal Assault 7" EP (red vinyl), Impact Unit EP (color vinyl) So send all lists to: Joe O, 8922 Clatlinda, Pilo Rivera, CA 90660, USA.

**FILTH PATCHES:** "Live The Chaos" design. Send 25 cents + 1 29 cent stamp to: Paul Thomas, 711 Pacific Avenue, Santa Rosa, CA 95404.

**FOR SALE/TRADE:** Dwarves "Sub Pop" 7" (white), Y.O.T. "Break..." (Wishing Well), Crucial Youth "Crucial Youth" 7" (green), Uniform Choice "Region..." 7". Looking for DC/East Bay. Doesn't have to be rare. Send lists/offers to: John, 1808 Yorkshire Ave., Minnetonka, MN 55343.

**OUT NOW:** In Crowd "Sal" 7". 1st 100 have "Itchy and Scratchy" florescent cover. For mail order only. The Stan Up "that's real" blue wax press is sold out. Black still available. Also still available: Gutwrench "New Block" 7". All EPs are $3.00 ppd. Tragic Life Records, P.O. Box 060623, SI, NY 10306, USA. Fuck dumb metal. Give your money to David Hays instead.

**FILTH PATCHES:** "Live The Chaos" design. Send 25 cents + 1 29 cent stamp to: Paul Thomas, 711 Pacific Avenue, Santa Rosa, CA 95404.

**DEADBEAT** fanzine is no longer resident at 3 Freeland Pl, Bristol 8, England and has entered a state of suspended animation. Though some mail is being forwarded to my new address I'm having some trouble tying up loose ends and re-establishing contacts. Apologies for any confusion or delay created, it's just a matter of time. Thanks, Mat.

**HEY PUNKS!** Fuck you...You've seen the ads, now get the records: Blister & Naughty Women 7"ers - $3.50 ppd. each; Hemi 7"ers - $3 ppd. each. All are $6 foreign each. Shred of Dignity / 666 Illinois / Frisco, CA 94107. Shit!

**VIDEO:** Jawbox/Superchunk '91 Tour. 90m VHS, excellent quality for trade or sale ($20 cash or MO) PSI, PO Box 6450 #268, Baltimore, MD 21230. We're looking for Samiam, Green Day and Jawbreaker videos.

**27 YEAR OLD** gay ex-punk, ex-everything. I do nothing but drink and masturbate. Spark of life barely visible. Have no friends due to angry expression and nervousness. I do not drink urine or chew gum. I believe a sizzling antennae was stuck in my head. Not gothic, made up or fake. Boiling Clownshoes, 758 St Charles #1, Atlanta, Ga 30308.

**GOTHIC ZINE** - Isolation #2 on sale now. Interview with Eleventh Hour, Every New Dead Ghost, Attrition, Chamberphantom, Beyond Sad Weeds, and more. Also includes music reviews, short stories and morbid poems. $2 ppd, $3 overseas. Make checks payable to NT Linscheid. Isolation, 5411 N. Grantland, Fresno, CA 93722.

**WE'RE COMING TO CHICAGO** in mid- June for the Blues Festival. Three or four of us need a place to stay for the weekend. In return we'll put you up for a visit in Ontario. Please write or call: Jonah Doran, 58 Capron St., Paris, Ontario, N3L 1R1 or (519) 422-7519.

**LIKE TO SCREAM?** Established hardcore band seeks singer (18 and up) for a very special album only project in the Boston area. Must have a voice for hardcore like Discharge, Negative approaach, Void, Henry Rollins, etc. Singers already in bands encourged to reply. Write or call Kurt Habelt, 30 Stoney Brook Lane, Weymouth, MA 02188. (617) 335-3149.

**BLANK GENERATION ZINE.** Issue #8 - Sonic Youth/Neil Young. Issue #9 - The Replacements. $1.00 each. Free zines to anyone who contributes scene reports, or sends recordings or fanzines for review. Blank Generation, PO Box 7441, Trenton, NJ 08628.

**WE ARE TRAVELLING** from east - west coast U.S.A. summer '91. Anyone willing to put up with two English folk (age 19 & 23) please contact Tim & Helen, 83 High Road, Halton, Lancaster, LA2 GP5, England, UK. Thanks.

**19 Y/O WANTS PENPALS** from all round the world. I like heaps of U.S./Australian underground music and also dig (trash/gore) movies, serial killers, and all sorts of oddities. WRITE!!David, 14 Minerva Avenue, North Balwyn 3104 Victoria, Australia

**AUCTION:** 7" Beastie Boys, Beyond Possessions, Cult Heros, Dehumanizers, False Prophets, Gang Green, GBH, Meatmen, MDC, Minor Threat, Neo's, Rattus, 7 Seconds LPs, Agnostic Front, Crucifix, Deadline, Really Red, Flex Your Head (violin and wheat!) Many more! Please send 1 29¢ stamp and 2 measley dimes (copy fees) to Doo-Waine / 1128 N. Spring Garden Circle/ Raleigh, NC 27603 USA or call (919) 779-0765. P.S. 3D Hate, Blow Me, Asshole!!

**HARDCORE / OI / STRAIGHT EDGE** / Ska bands: If you are going to be touring at all this year consider playing Nebraska. Lion's Pride Productions is putting on non-profit, all age shows. Contact us at: 255 N 25, Apt C-3 / Lincoln, NE 68503. (402) 483-5696, 436-9457 (Ask for Katherine or James.)

**CONTACT ME** if you can help. I will pay top prices for any SxE stuff you have to sell (T-shirts, records, zines) old or new. I also have stuff to trade, and want to distribute stuff here so companies and anyone help me out by writing to: Mat / PO Box 26-356 / Epsom, Auckland / New Zealand. (Or phone 64 09 601 405)

**FOR SALE / TRADE:** Teriyaki: Asthma vol. 1, Sugery "Not Going Down," D,G&F vol. 2-5, Tad "Daisy" (gold wax, 70 pressed!), Pogo the Clown 7", and Flaming Lips, Les Thugs, Helios Creed, Afghan Whigs, Das Damen, Lazy Cowgirls (clear), SP 7"s, lots more. Wants: early Sub Pop and Amphetamine Reptile. Your list gets mine. Bruce T. / 6021 W. Fleming Rd. / Atwater, CA 95301.

**HEY MICHIGAN!** Hole in the Wall Records in Kalamazoo is now open. Come and check it out. Absolutely the lowest prices around. As an independent store for you! The more you support the store the better it gets. Will get anything! Store hours ...Sun/Mon: closed. Tues to Sat: 12.00 - 8.00. Hole in the Wall Records, 2009 W. Main, Kalamazoo, MI 49007. (616) 388 2233. Thanks.

**WANTED:** Revolting Cocks, Ministry, Lard, Sisters of Mercy and Nine Inch Nails live-tapes. I've hundreds of Sisters, U2 and many other tapes to offer. So send your lists and/or ask for mine. Write to: Torsten Meyer, Fuhrbergsweg 1, W-3101 Wathlingen, Germany.

**THANKS TO EVERYONE WHO HAS WRITTEN** and offered a place to crash on the Cometbus 1991 tour. Now does anyone have car? Any bands need a good roadie? Let me know. - Aaron.

**LOOKING FOR HELP!** Me and a friend are visiting the West Coast (from LA up to Seattle) in June. We're looking for people with similar interests (positive music, animal rights, etc.) to hang out with. We're not looking for a place to sleep but for somebody who could give us some info on the area. Please write! Marianne Hofstetter, Dietlikerstr. 64, 8302 Kloten, Switzerland.

**FACEPULLER** debut 7" out now. If you do a radio show, send us a request on station letterhead and we'll mail you a free play copy. Facepuller c/o Temple North, 1552 Kilmer Rd., North Vancouver, British Columbia, Canada V7K1R4.

**REBOUND RECORDS PRESENTS:** Profax 8" flexi and Citizens Arrest 8" flexi. $3.50 ppd. USA and $4.50 world. Go! and Headfirst are sold out. Citizens Arrest has been repressed. Send orders to Ryan Sikorski c/o Rebound Records, 10 Alexis Ct., Holmdel, NJ 07733. U$A. Also send want/trade lists. Still need old HC flyers. And fuck you to everybody who copyrights hardcore.

**LOOKING FOR MELVINS/MUDHONEY**-7" split boot, Halo of Flies -7" (Forced Exposure), Teriyaki Asthma-7" Vol.1, Nirvana-1st 7" (Sub Pop), Lubricated Goat-7" (Sub Pop), Dwarves LP, Naked Raygun 12", Poison Idea-video VHS (in Pal System!), and a few more. Charly Wiesauer, Jainzen 37, 4820 Bad Ischl, Austria.

**FOR TRADE OR HIGHEST BID:** 7"ers: Abused, Antidote, CIA, Minor Threat (both!), Freeze-2nd and 100's more..also 12" and LP's: White Cross-1st, FU's-America, Heart Attack 1st, Wasted Youth-1st LP...Charly Wiesauer, Jainzen 37, 4820 Bad Ischl, Austria. Write soon, they are going fast....

**PUNKS HAVE BIRTHDAYS TOO!** Don't spend $1.50 or more for lame yuppy-land cards! Send $4 (includes postage) and i'll send you five cards that have been designed by a punk for punks! You can't get them anywhere else! Please send well concealed cash only to: Eye of the Dawn, 242 Rathgar St, Fall River, MA 02720.

**HUGE RECORD SALE:** Germs "Lexicon Devil", Necros "IQ32" (skatepark sleeve), Big Black "Bulldozer" (metal box). Plus more rare and not so rare. SASE to Brian, PO Box 138, Elmhurst, IL 60126.

**FLYER/RECORD/AUDIO/VIDEO** trade. I'm looking to trade with people who are into bands like Apocaplypse, Doom, Misery, Destroy, Nausea, Holocaust, Mindrot, Cringer, Dissent, Sofahead, Political Asylum ...videos, audios, interviews, anything. Especially wanting flyers or bootlegs from past or present Nausea tours. Nate, 6926 Pleasant Ave So, Minneapolis, MN 55423-2358.

**GASHUFFER** "Firebug" 45 (clear test press, 15 made) $30, D.G.F #5 (blk) $15, (gold) $32, Unsane "Vandal" 45 (yellow) $12, Nirvana "Bleach" LP (white with 8x10 photo!) $50, Fastbacks "Summer" 45 (red) $10, Coffin Break "Fanatic" (green test press) $15, Dickless "Man" (green) $6, P. Victory LP (orange) $15. John Mathies, PO Box 23184, Seattle, WA 98102. (206) 783 0492.

**GG ALLIN** extremely rare "A Fuckup/No Rules" 7". No this is not a reissue. This puppy was personally sent to the distributors by GG Allin himself in 1982. Worth billions. Also rare GG Allin "Public Animal" 7". Wants: Agnostic Front 7" (original with photo insert), SOIA 7", Fear 7". Listen, it's this damn easy. Your A. Front 7" gets my "A Fuckup" 7" or your SOIA 7" or Fear 7" gets my "Public Animal" 7". Is good ... good. Guaranteed next day response. Al Warden, 12203 W. 2nd Pl #2-205, Lakewood, CO 80228.

**WITH YOUR TEETH RECORDS** is looking for new heavy, heavy bands for future 7", EP and LP releases! Death, grind, noise, doom bands only!! Please send tapes, etc to King Fowley, 5953 N. 10th St, Arlington, VA 22205.

**CRASS** "Christ Live" LP. A vinyl document of the last tour in 1984. Lyric sleeve included. Limited quantities available. $5 ppd US, $9 overseas. Cash or MO to: A. Martin, PO Box 151244, San Diego, CA 92175.

# TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

**FULL BORE GUITAR FURY** can by yours now! The Guilt rocks savagely on "Striker Angst and Dichrome Wisdom", "Result: Not Method" and "Live '90". Quality cassettes only $3 ppd (any two for $5). B Hibbert, 240 Winona Ave, Washington, PA 15301.

**BANDS:** I'm going to make a compilation tape of hardcore/punk music, but am interested in others. If interested, send demo (or vinyl), address, band info., price of demo, band members, etc., to: Scott Fraser, 1376 Windsor Drive, Clearwater, FL 34616. Material will be sent back and band receives free comp tape. Thanks.

**NEW BANDS WANTED!** Original powerful bands wanted for comp. tapes. I've already put out 2 comps. I want bands from all over the world with their own style. All bands used but please NO metal, straight edge, racist, crap bands. Send a tape now to Berzerk tapes 9890 Tamarack, Brecksville, OH 44141. I have over 20 bands, need around 10 so hurry!

**WANNA HEAR NEW BANDS?** Then get the "Go Berzerk Again" comp. tape 17 bands 34 songs in 60 minutes. Hear bands like Terveet Kadet, Radiation Sickness, Sockeye, Reaction, Aspiring Feast, Platypus Scourage & many many more! 60 minutes for only $3! Berzerk Tapes, 9890 Tamarack, Brecksville, OH 44141. Watch out for Mutilations/Pootly Nautch split tape out soon!

**THREE GREAT CHEAP TAPES!** First - Sockeye "My Dick Fell Off Again!" cassette - 60 minutes of unreleased craziness! Live and unreleased stuff. Second - Reaction "Penus Rarities" - intelligence powerful Fresno hardcore. Third - "Go Berzerk" - the orignal comp. 14 bands 44 songs 90 minutes $3 each. Berzerk Tapes, 9890 Tamarack, Brecksvile, OH 44141. SASE for cataolg.

**OUT NOW PCP DEMO:** Nine songs only $3.50 ppd. from Free Will Records. Send cash or mo payable to Jerry Colvin. Freewill Records c/o Jerry Colvin, 20 Draper Ave., Pittsfield, MA 01201.

**BAD RELIGION** Live in Albany cassette. 25 songs plus interview with Greg and Mr. Brett. Only $5.00 ppd. comes with booklet and other surprises. Cash only to J.C., 20 Draper Ave., Pittsfield, MA 01201.

**SELFISH!** Finnish hc-band has done their first demo called, "Patriotism isn't an excuse." It contains 12 tracks + 2 covers from DOOM & E.N.T. in 22 minutes. Price's $4 (Europe) $5 (other countries). From: Jarno Katajainen, Paivannousevanp, 3A10, 20610 Turku, Finland. If you look DOOM & E.N.T. then this is for you!!

**FANTAZIA** "Escape from Reality" 7 song cassette out now! Get it before the first pressing goes. Only $3 ppd in the US or $4 elsewhere. 521 Talent St, Dept MR, PO Box 881, St Louis, MO 63044.

**DRYROT** 11 song demo entitled "Shift" is available for $3.00 ppd. Bands send demos for trade. Send to: Dryrot c/o Willie Hodges, 1671 Capri Ln., Richmond, IN 47374.

**WANTED:** Live tapes (bootlegs) of: Bad Religion, Circle Jerks, Faith No More, Red Hot Chili Peppers, Primus, Septic Death, Angry Samoans, No FX, Badtown Boys, Ministry, Agnostic Front. Who can tape stuff of the Freeze for me? Have enough stuff for trading. Write to: T. Schach, Kastanienstr. 7, 7591 Sasbach 2, Germany.

**FREE CASSETTE!** Randhi's 1984 "No, I'm Serious" in trade for your band's cassette or $1.50 for shipping and handling. Write: CRH Co., Box 471214 / Tulsa OK / 74147 - 1214

**HARDCORE BANDS!!** Let us distribute your demo tapes throughout the NY/NJ/PA areas. Interested? Send a SASE, your wholesale rates and a demo to: Long Shot Distribution, POB 546, Furlong, PA 18925.. No garage recordings. studio recordings only.

**YA GOT $3.00???** If you do, send it to Spazztic Uunderworld Productions for "The Ronald McMutilation Compilation." It's the original jam-packed 90 min., 14 band, 44 song extravaganza! But wait, Ronald has returned for "Ronald's Toxic Burgers." Also for $3.00! Yet another 90 min., but 17 bands and 44 songs! Write to: S.U.P. 8101 Richard Rd., Broadview Hts., OH 44147.

**STRAIGHT OUT** carries all Victory, Hardline, Dark Empire, Smorgasbor, Progression, Doghouse at discount. New! Vict: Iceburn cass. and shirts. D.E.: Confront 7" and Integ. shirts. Smorg: Forbearance 7" Prog: By All Means w/Outspo. and Resolution. Dogh: Transcend 7" and shirts. - 7"s: $3.15. T's $8.50. Longs! $12.50. (ppd). Money order to: Shayne Robb, 7103 Oakwood Glen #15, Spring, TX 77379 (713)251-2035. Send sase for catalog.

**SIC IS DEAD** but the music lives on this newly released tape of their last show, December 27th, 1989, the night history ended. $5.00 gets you a copy postpaid. Cash, check or MO in US $ to: Roger Armstrong, 8605 N 59 Ave #2009, Glendale, AZ 85302, USA.

**"TOTALLY BRILLIANT.** Absolutely essential. Comparisons: Chumbawamba and the Ex." MRR #90 review of Rhythm Activism's 12 song, quadrilingual (English, French, Polish & Italian) cassestte, "Perogies, Pasta & Liberty." All styles: cabaret, gypsy, rock 'n' roll. Resistance culture. $8 postpaid: Les Pages Noires / c/o 3699 Hutchison / Montréal, Quebec / H2X 2H4 / Canada.

**SINS OF THE FATHERS:** If you are into Gothic you'll like this thirteen song cassette. Bauhaus crashed into the Allman Brothers and sounds like Sin. Send $3.50 to lance A. Roberson, 3457 N. University, Suite 111, Peoria, IL 61604.

**FOR SALE:** Finn-Records 004: No Security/Valvontakomissio split LP US $13 (incl. p&p). Send money to: Jari Juho, Vasterg 15B, 63344 Eskilstuna, SWEDEN. Send 1 IRC for complete list. Distributors get in touch.

**"WAR IS THE HEALTH** of the State." Rhythm Activism's newest (and ninth) ep length bilingual (English & French) cassette. A musical assault on the Gulf War from an anti-miliarist, anarchist "warchestra." Songs about disenchanted soldiers, mutiny, the Apocalypse and "winnable" wars. $6 postpaid: Les Pages Noires / c/o 3699 Hutchison / Montréal, Québec / H2X 2H4 / Canada.

**"NOSE FULL OF SNOT"** compilation tape with 21 bands, 42 songs: 23 More Minutes; One Blood; Oxymorons; Jungle Fish, Gutwrench; The Detrimentz; Drunk N Anger; DEVIATORS; Ice Fan; World Citizen.....11 others. 90 minutes. $4.00 ppd. to: Snot Rag Zine, P.O. Box 1330, Hagersville, Ontario, N0A 1H0, Canada. (Send demos for future comps.)

**THE ULTIMATE MINDFUCK:** 5 compilation tapes of ultimate ear candy. Nucleus: The Core, Who Pulled The Plug?, The Final Frontier, The Power Within, Impale!! All are 90 minutes in length. $4.00 each p.o. or all 5 for $15.00 p.p. or trade for other compilation tapes + band demos. Cash only. Dr. Bash Productions, 680 E. Beau St. Apt. #36, Washington, PA 15301.

**DESLOK:** "Robert". New 4 song tape, described as Voivod meets Prong in MRR#94. Opened for Melvins & Helmet, were to open for Godflesh but they couldn't get into the U.S. $4 to: D. Sheppard, 30 Havelock St., Malden, MA 02148.

**3600 LIVE & DEMO TAPES.** Mainly Hardcore plus: Hendrix, Peru Ubu, Tom Waits, Urinals, no metalcore. List now has qualities, times. Will trade for tapes or vinyl. Send for list. Chrisxbct, P.O. Box 16205, San Diego, CA 92176. BCT Lives-

**NEW BANDS NEEDED** for compilation with bands from all fifty states. Punk, grunge, industrial, anything! Everything used. Also Dinosaur bootleg tape available $5. Excellent quality. Interview, live, acoustic, covers, Deep Wound, etc. Andrew Rieger, 418 Creswell, Athens, GA 30609.

**DONNY THE PUNK** is once again offering tapes: Sham 69 interview (1979, C-90) $2, "Jail is ..." spoken word (C-60) $2, "Classic Amer. Punk Samplers I and II" (1975-79, music w/ historical notes, C-90s) $5/both. 90 Morningside Dr #2K, NYC, NY 10027

**VIDEO COMP!** Primal sounds from NYC! Lunachicks, George Tabb, Bloodsister, Pornodravia, PMS, Waldos, Destroy All Bands, Deans of Discipline, Norman Bates, Fastlane, W.O.O., Holy Crow, Ed Gein's Car, Rats of Unusual Size, Tracy Lords Ex-Lovers! $20. P. Demattia, 8 Haddon Rd., Hewitt, N.J. 07421.

**ADVERSARY:** Speedcore/Grindcore band from new Mexico, USA have a 7 song cassette LP entitled "Side Effects." 41 minutes of raw stoner grind. Send $7 ppd. to Ominous Records, P.O. Box 20937, Albuquerque, NM 87154. Please send money order.

**SHRIMPER TAPES:** New 14 song compilation by folky punk noise bands (Nothing Painted Blue, Lou Barlow's Sentridoh, Refrigerator, Jive, Satnam Puppets...) $2.00 ppd. (USA) $3.00 overseas. To Shrimper Tapes, P.O. Box 1837, Upland, CA 91785.

**C.R.I. Must Be Destroyed!** 19 new sillycore anthems. Also - Baron Kapza: MErcy 4 song demo. Intense social/political grindcore. Pretty good productions. $3.00 or your demo each. Cheepnis Productions, 16739 Old Manchester, Grover, MO 63040, USA. Fuck capitalism! Let's trade!

**UNDERGROUND GRUNDGE/NOISE/PSYCHEDELIA:** Check out the real audio underground from Southern Ohio and Indiana including bands like the Hairy Patt Band, Devil Nut Mother Hole, Grouse, Schwah, Critical Piece, Altered States, Rakehell, Duh, etc. Send SASE for catalog to Mutant/Steeltoe c/o J. Krummel, Apt. #2, 441 E. 9th St., NY, NY 10009.

**AUCTION:** Agnostic Front, Victim LP (orign m., Crucifix, Dehumanize LP m., Effigies, Damachine 12" m., Flex Yr Hd, Wheat orign. LP m., Mood of Defiance, Now LP vg., Antisect, in Darkness LP m., Vice Squad, Stnd Strng, Proud, LP vg., Varukers, Bloodsuckers LP m., Infrariot, Still out of LP vg., Chelsea, Evacuate LP vg., Mayhem, Murder EP Riot City m., Subhumans, Religious Wrs EP m., Mau Maus, Facts of Wr EP m., Destructors, Violence EP m., Pack, King of Kings 7" m., SASE, bid to George, 2049 Brown Ave E-21, Bensalem, PA 19020.

**BROTHERHOOD T-SHIRT WANTED:** I will pay any amount for a Brotherhood "Fuck Racism" or "End Racism" T-Shirt. Would like both. Any color. Large or X-Large. Send details with wanted price to: Scott, 24 Bywater Drive, Getzville, NY 14068.

**SUBURBAN ABSCESS** - "Groovie Rock and Roll", 14 songs worth of good old fashioned semi-melodic hardcore. Each cassette is individually painted in majestic red and white. $4 cash or equal trade. Suburban Abscess, 307 W. Tryon, Hillsborough, NC 27278

**LOOKING FOR OFF THE WALL WRITERS** and artists. Dark, Lynchian/burroughsish? Send an example of your style and SASE would also like to hear from people who've been dicked by the public system. Crooked smile, cracked lips is now available for $1 ppd. Check out Straight Out. Claire, 7103 Oakwood Glen #15, Spring, TX 77379 (713)251-2035. May Hollywood burn.

**AUCTION:** Selling over 500 HC and Punk rarities. Send a SASE or an IRC for huge list. Write now to Rebound Records, 10 Alexis Ct., Holmdel, NJ 07733, USA. Also send want and trade list. Still need old flyers!

**WANTED:** Good video copies of the first 12 episodes of "Twin Peaks." Negotiable. Also wanted: any Tragic Mulatto or Alice Donut stuff, demos, video, anything. Write: Mike Miller, 1110 Airport Rd., Bethel, PA 19507.

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**LOOKING FOR VIDEOS:** Accused, No Means No, Amebix, Godflesh, Lard, Macabre, Carcass, Lethal Aggression... + hundreds of others HC, Punk & Death videos. I can buy or trade. (VHS/PAL). Write to: Pete, Box 7, 90550 Oulu, Finland.

**TWISTED CRY FOR HELP** - "The Hope is Gone" demo. Raw, intense HC! NOT generic! 19 songs with lyrics. $2 ppd to Criminal Records, 1131 Howard Road, Rochester, NY 14624. Cash, check, MO to Gary Musso. Overseas add $2.

**"LET THEM EAT SOYBEANS"** 60 minute comp. with: Sludgeworth, Libido Boyz, Dissent, * Bark, Bloody Mess, Base Apes, Face of Decline, Dryrot, Shamrock Shakes, Painful Extremities, Bazooka Joe, Walking Ruins, Hateful Day and many more. Comes with big way cool booklet. $4.50 ppd (Outside U.S. add $1.00) Payable to John Benedict / Mortville Music / PO Box 400 / St. Anthony, IA 50239.

**"THIS IS YOUR BRAIN ON DRUGS"** 30-minute tape EP by Brian Marek. 40track art/psych rock madness. Very D.I.Y. very shitty. $3 ppd. In U.S. to Brian Marek, 1305 Parkview Meadows Drive, Manchester, MO 63011.

**LOOKING FOR SOMETHING DIFFERENT?** Well, the Meat Grinder/Pootly Nautch split tape is now out! Meat Grinder play hardcore in a very unusual style with crazy lyrics. You have to hear 'em! Pootly Nautch is Chicago's weirdest band! Includes studio and live tracks plus an interview! This tape is a must for people with a taste for original music. $3 to Berzerk Tapes, 9890 Tamarack, Brecksville, OH 44141.

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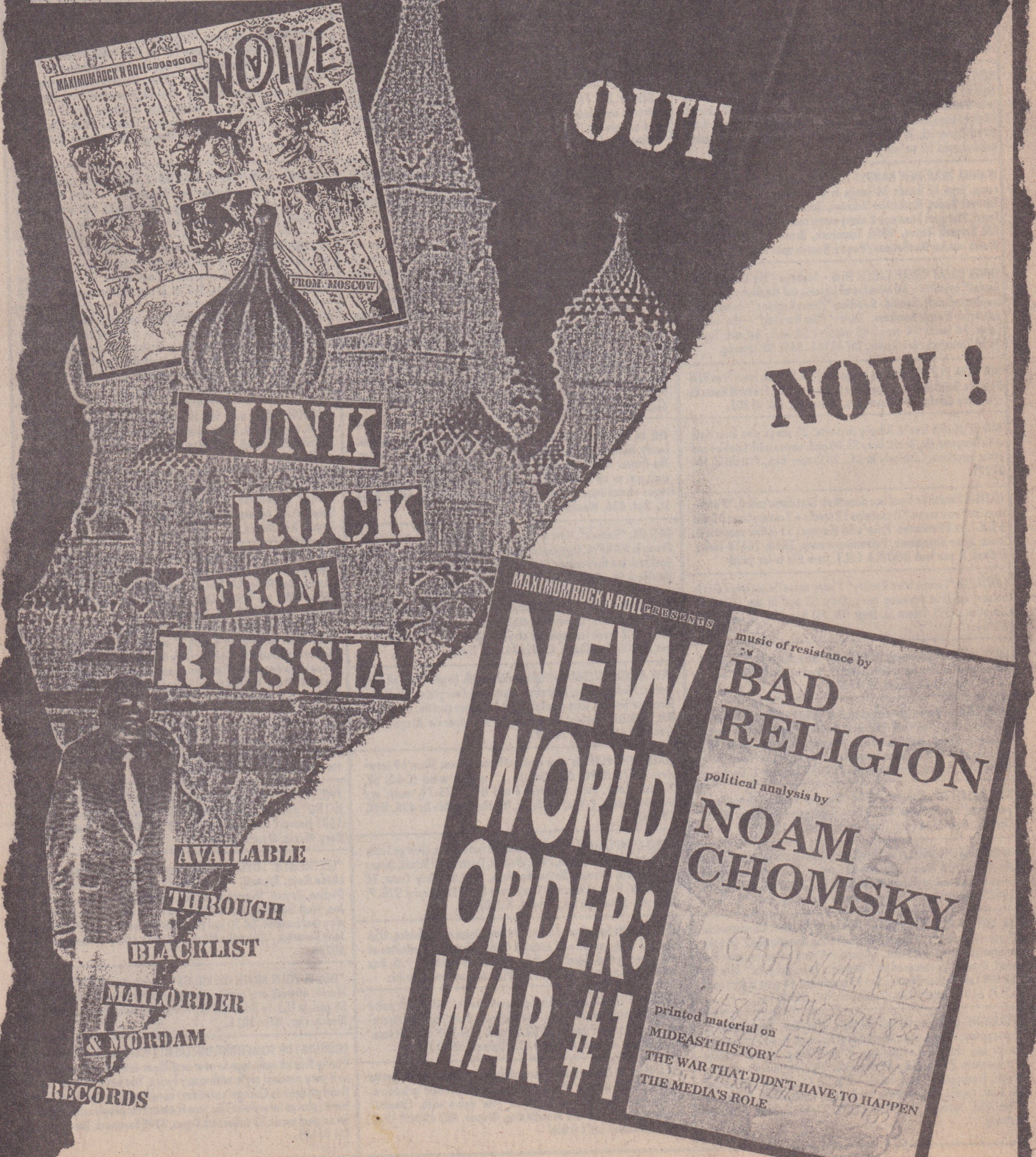
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